

DCPsych: EXISTENTIAL COUNSELLING PSYCHOLOGY AND PSYCHOTHERAPY

“A GOOD NIGHT OUT” (VOICES OF ‘BINGE’ DRINKERS) A Phenomenological Investigation of Binge Drinking Women in Yorkshire

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To

Emmy who in 2002 inspired me to study existential philosophy, whose originality of thought in constructing SEA has provided a major cornerstone of this work and to whom I am grateful for continued support and encouragement. To Digby for his thought provoking comments which have supplied some critically timed oxygen to the process of writing the dissertation. And to Des who in clinical supervision provided a liberal sprinkling of Merleau-Ponty's particular brand of existential philosophy which has also influenced my thinking.

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A GOOD NIGHT OUT:

VOICES OF SOCIAL BINGE DRINKING WOMEN

ABSTRACT.

This research analyses a binge drinking night out of women aged 25-55. The research method is a thematically structured phenomenological analysis utilising Structured Existential Analysis (SEA) (Deurzen 2010) and Fractions of the Lifeworld (Ashworth 2003) as overlapping heuristic devices. The thematic structure allows a strong narrative flow, which ensures that the voices of co-researchers are maintained throughout. These voices are analysed with SEA, which generative process unveils a greater number of sub themes and an increased complexity that is then analysed using the Fractions of the Lifeworld heuristic. Emotional movement across the night out is tracked and many interwoven themes emerge including gender, sexuality, resistance, freedom, self worth and power. The night out is found to have a ritual structure of time that allows co-researchers a temporary transcendence of their pallid mood as a satiated tedium. The night out is in turn experienced as satiated fullness and is transcended by the release of the next day and the return to work. It is suggested that this ontological movement of the emotions is a possible key-underpinning factor in the initiation of the process of ritual, addiction and of all motivational movement.

CHAPTER 1.

BACKGROUND SITUATION.

1.1: GROUNDING THE RESEARCH PHENOMENOLOGICALLY.

This research paper sets out to use phenomenological enquiry as a means to uncover and explicate the lifeworld of social binge drinking women. Such phenomenological research requires the bracketing out of:

“ . . . all prior assumptions about the nature of the thing being studied . . . so that the phenomenon is not distorted and can be described, “ ‘in its appearing’ .”
Ashworth (1996, p2).

For me this requires that a great deal is set aside and sections 1.2 and 1.3 as well as the whole of Chapter Two are part of that setting aside process of the epoché.

1.2: PERSONAL BACKGROUND.

I never became a drinker myself and hardly visited clubs or pubs except rarely in teenage or later years. For most of my working life I worked in local government but on taking up counselling encountered the subject of alcohol through working in the local services provided for those troubled by its use. In working as counsellor co-ordinator, and manager of a residential rehabilitation unit I learnt about theories of alcohol use and theories of psychotherapeutic treatment without ever becoming convinced by those theories. I must now set aside this learning as the first step in the phenomenological reduction.

1.3: THEORETICAL BACKGROUND.

Fulford, Thornton and Graham (2006, p19-21) point out that at about the same time as Thomas Szasz (1972 /1974) was publishing “The Myth of Mental Illness; Foundations of a Theory of Personal Conduct”, R. E. Kendell (1975) was writing “The concept of disease” in the British Journal of Psychiatry. Fulford et al. (2006, p19-21) suggest that:

“ . . . the differences between Kendell and Szasz are clear . . . The most notable difference is their contrary conclusions. Szasz . . .that mental illness is a myth . . . Kendell . . .that . . . conditions widely regarded as mental illnesses are . . .similar to bodily illnesses; hence, . . . far from being a myth. ”
Fulford et al. (2006, p19).

Fulford et al. (2006, p19) go on to suggest that Szasz and Kendell share two assumptions:

1. That the concept “*mental illness is the problem*” (Fulford et al. 2006, p19). In Szasz’s terms mental illness is a myth while Kendell notes that critics of psychiatry often argue that “*what psychiatrists regard as mental illness are not illnesses at all.*” (Kendell 1975, cited in Fulford et al. 2006, p19). Hence both suggest that the nature of the problem of mental illness is less clear and more value laden than bodily illness.
2. That “*bodily illness is not a problem*” (Fulford et al. 2006, p19) in that its meaning is more intelligible and transparent as it can be defined by scientific factual norms.

Szasz and Kendell, whilst forming different conclusions, have both worked from the paradigm that bodily illness is relatively intelligible and can act as a template against which mental illness can be measured (Fulford et al. 2006, p20). However, as Fulford et al. (2006, p20) suggest Szasz and Kendell adopt different definitions of mental illness and it is these definitions that bring about their contrary conclusions.

For Szasz ‘mental’ illness is defined by social, ethical and legal norms whilst ‘illness’ of the body is defined by anatomical and physiological norms and hence there is no fit between the template for ‘illness’ and ‘mental illness’ and so for Szasz mental illness is a myth. For Kendell bodily illness is defined by reduced life and biological disadvantage and since some mental illness can be mapped against this template then mental illness is real. (Fulford et al. 2006, p20).

It is precisely the type of contrasting views exemplified by Szasz and Kendell that have muddled the waters of understanding on the topic of alcoholism for over two hundred years. In 1785 Benjamin Rush put forward the idea that ‘pathological’ drinking is a disease. That idea has since been countered or supported by social, moral, psychoanalytic, genetic and many other putative explanations. Levin and Weiss (1994) edited a book which provides thirty chapters each with its

own theory of the etiology of the ‘pathology’ of ‘excessive’ drinking and the debate can be seen to be continuing when Anton (2001) defines craving for alcohol as:

“ . . . a state of the brain [heightened and inappropriate pleasure produced by the dopamine system] created by years of heavy alcohol use, that undermines ‘free will’ and motivates alcoholics to continue to use alcohol despite irrefutable evidence of harm to themselves or the people close to them.”

Anton cited in Pickering (2006, p26).

Pickering (2006, p26) suggests that such heightened pleasure does not make the dopamine system the cause of continued bouts of drinking and that such recapturing of pleasure might just as well be the result of moral weakness. (Pickering 2006, p26). We might ask what is inappropriate in pleasure and is there an appropriate pleasure that is not morally weak? It is interesting to note a paper on happiness, probably tongue in cheek, by Bentall (1992) the abstract of which reads as follows:

“It is proposed that happiness be classified as a psychiatric disorder and be included in future editions of the major diagnostic manuals under the new name: major affective disorder, pleasant type. In a review of the relevant literature it is shown that happiness is statistically abnormal, consists of a discrete cluster of symptoms, is associated with a range of cognitive abnormalities, and probably reflects abnormal functioning of the central nervous system. One possible objection to this proposal remains—that happiness is not negatively valued. However, this objection is dismissed as scientifically irrelevant.”

Bentall (1992, p94).

The phrase “*negatively valued*” (Bentall 1992, p94) is interesting in that it highlights the very subjective and culturally conceptual nature of what is or is not mental illness or moral weakness. In the field of alcoholism problematic life events may occur for the alcoholic and yet he or she is likely to value the consumption of alcohol very highly and in the western world is likely to live in a culture, which also values the consumption of alcohol.

CHAPTER TWO.

LITERATURE REVIEW.

2.1: INTRODUCTION.

Anyone examining the possibility of conducting research on the subject of alcohol consumption is met with the daunting fact that there are already several thousand completed research projects on the topic. Looking back at the history of the use of alcohol and other psychoactive substances is like looking at the total history of humanity with thousands of mythological elements interacting with medical and psychological science, religion, politics, sociology, economics and the arts. To want to do research on the subject might seem foolhardy in that it is likely to lead to blundering into the clutter that already exists. To what end could any research be reasonably aimed? Surely every possible angle has been covered in the thousands of works already completed.

What follows is a consideration of some of the current knowledge on the topic taken necessarily from a somewhat limited segment of the total. However, too limited a view would seem to involve an act of credulity if it leads us to act as though there is anything but a considerable complexity at the heart of the topic. For the most part I will rule out considerations of political, neurological and ‘treatment’ approaches and confine myself for the most part to considering a cross section of the literature on the occasions of the social drinking of alcohol. I begin with a general look at research, which provides a background to the drinking of alcohol in the UK.

2.2: ALCOHOL FACTS AND FIGURES.

Reports by Jackson et al. (2008) and George et al. (2008) provide us with some useful insights into UK drinking patterns:

1. In the UK 11% of men and 17% of women report being abstinent. (Jackson et al. 2008, p7).
2. Highest consumption is among individuals of white or mixed ethnic origins in the age ranges of 45 - 64 year old men and 16 - 24 year old women. (Jackson et al. 2008, p7).
3. Average consumption has remained stable over recent years. (Jackson et al. 2008, p7).
4. The strength of alcoholic drinks¹ is rising and larger measures are being used for wine, facts which particularly affect women's drinking where wine is the most commonly consumed drink, particularly in women aged 25 and over. (Jackson et al. 2008, p7).
5. *" . . . the proportion of excessive male drinkers appears stable, whereas the unit estimation change again suggests that more women than previously recognized might have been binge drinking in recent years."*
Jackson et al. (2008, p58).
6. *"During the 1990s, the prevalence of alcohol misuse increased among both men and women, and in particular in the 16 to 24 age group. This upward trend was particularly marked among young women to the extent that consumption among this group is now the highest in Europe.."*
George et al. (2008, p1).
7. *"All national surveys have consistently found the highest levels of binge drinking and drinking above recommended guidelines to be in the northern regions of England – in particular in Yorkshire and Humberside, the North East and the North West – and lowest in London."*
George et al. (2008, p19).
8. Men were more likely to consume beer, lager and cider while women and middle aged men were more likely to consume wine. (Jackson et al. 2000, p55).

¹ One unit of alcohol is 10 milliliters of ethanol and is contained in half a pint of ordinary strength beer or small pub measure (25 ml) of ordinary strength spirits. One small pub measure (125 ml) of ordinary strength wine contains one and a half units.

9. *“ Individuals in employment are more likely to drink frequently compared to those who are unemployed. The GHS 2006 found . . . For women aged 16 to 64, 65 per cent who were working, 54 per cent of unemployed, and 47 per cent of those who were economically inactive had drunk alcohol in the previous week . . . For women, those in employment were almost twice as likely as those who were economically inactive to have drunk heavily on at least one day in the previous week.”*
George et al. (2008, p17).
10. *“ In women, average weekly consumption for the managerial and professional group was 10.7 units, compared to 7.1 units among those in the routine and manual group.”*
George et al. (2008, p18).

2.3: ADVERTISING.

Hastings (2009) conducted an analysis of internal alcohol industry advertising documents and some of his findings are:

1. Carling decided that the idea of alcohol acting as “social glue” where young men join together is key to alcohol sales:

“ . . . a “social glue” . . . it “celebrates, initiates and promotes the togetherness of the pack, their passions and their pint because Carling understands that things are better together” - then goes on to communicate this in a TV ad using a flock of starlings and the Carling logo recreated with the word ‘BELONG’.”
Hastings (2009, p52).

Hastings reports Carling’s aim to “own” sociability and “all routes” to it “football, music, and everything else that brings the lads together” (Hastings 2009, p24). In this way Carling seeks to “position itself as a social glue.” (Hastings 2009, p24).

2. Two internal creative briefing notes by the Lambrini brand are cited:

“Girls who like a drink and a laugh . . . get a lot out of nights out . . . with mates because it is a big release. They stay in Monday to Thursday, they watch soaps, they clip coupons, some have kids, some don’t. They could be 18 but they could be 38 and acting 18. The main thing is that Friday to

Sunday they have FUN. Having a laugh and getting a bit pissed is a big part of their life.”

Hastings (2009, p16).

“ . . . sometimes girls hold back. They choose not to do the things they would really enjoy. They act sensible and serious because everyone else is being sensible and serious. They hold back when they should be letting go . . . Life is too short to be serious . . . Lambrini believes that girls should grasp every opportunity to have a bit of fun.”

Hastings (2009, p26).

Hastings (2009, p36) cites ‘Halewood International’ as defining their Lambrini brand target audience as 25-45 year old females and the company’s emphasis on the transformational power of alcohol to allow women to have more fun is clear.

3. The Sidekick brand produced a campaign to position itself as able to accelerate the process of getting drunk and produced advertisements that pinpoint the way a night out should be in terms of alcohol consumption. The following table shows this campaign’s main points (Hastings 2009, p17-18):

Campaign Titles	
Kick starting the night	It’s All About Having A Big Night
Shots used to crank up the evening, accelerate the process of getting drunk with less volume of liquid.	6.30pm Get ready for night out. Get in the mood.
Sense of danger, interactive, speed, risk, a game.	7.00 pm Drinks at home to start night off. Cheaper than a round in the pub. Neck a few shots between beers / wines.
For a pleasure ride . . . or to get blasted.	9.00 pm Grab taxi into town.
Often used at weekends / evening.	9.30 pm Drinks in a few bars. Do shots in between rounds.
Macho competitiveness; game playing - how much can you take?	11.30 pm Off to a club. Too full for pints so turn to shots.
Self inflicted punishment	3.00 am Home to bed.

Campaign Titles	
Kick starting the night	It's All About Having A Big Night
	5.30 pm Pop to shops on way home from work. Buy shots on impulse.

Adapted from Hastings (2009, p17-18).

Whether the advertising campaigns follow the culture or create it is a difficult point and yet it would seem that either way successful advertising has to appeal to its audience. Examination of Hastings' (2009) review of advertising demonstrates that the drinks companies believe sociability and having fun are key elements that make their campaign and their products succeed.

Elliott (1997) sets the importance of advertising in place:

"If marketing is truly the "ultimate social practice of postmodern consumer culture" (Firat 1993) then it carries the heavy burden of "determining the conditions and meanings of life for the future" (Firat and Venkatesh 1993)." Elliott (1997, p293).

2.4: ANTHROPOLOGICAL PERSPECTIVES.

The themes of liberating the experience of happiness and amusement through relinquishing the everyday standards of personal and social control are prominent in anthropological investigations of alcohol consumption. Often the act of 'letting go' is found to be synchronous with the employment of a different set of rules which provide a modality for the 'letting go'. For example in her investigation of the kava ceremony of Tonga, Bott (1987) reports intricate conscious and unconscious social rules governing the ceremony. The kava, which has mild tranquilizing and anesthetic effects, is consumed:

"as if it were strong stuff. And so it is, but the strength comes from society, not the vegetable kingdom."
Bott (1987, p183).

The ceremony's form is "*always the same*" (Bott 1987, p183) and provides a ritualized space and time for kava consumption and the experiencing of dreams.

Luik (1999) takes up the concept of socially authorised 'spaces' for drinking and writes:

". . . *pleasure has not been thought of as . . . intrinsically . . . and universally good . . . [but has always] required justification and legitimization.*"

Luik (1999, p25).

The imprimatur of the state, religious or secular, has traditionally been required to make pleasurable events legitimate (Luik 1999). However, Luik suggests that this was challenged by the individual hedonism of our modern democracy, which is itself now challenged by organisations who promote health. Luik (1999, p25-35) sees these as taking up the role of the permitters of pleasure in their judgements of what is appropriate.

A theme that runs through anthropological thought on drinking is that of space and time. Heath (2000, p120-121) brings this out in his consideration of the 'rhythm' of drinking. Japanese geishas for example provide a pleasurable social experience by entertaining their customers and through the ceremonial of serving sake they maintain a distinct rhythm that regulates the pace of consumption, (Heath 2000, p105). Shinfuku (1999, p113-119) tells us that the 15th century Ashikaga Shogun dynasty decreed that the sake drinking ceremony known as "*syudo*" and derived from the tea ceremony be put in place so that people would not become drunk but would rather stay with the spirit of "*ichigo-ichie*" which translates as "*savouring a precious time in one's life*". (Shinfuku 1999, p113-119).

Adler (1991) considers drinking as a symbolic practice linked to commodity consumption and writes of 'commodity fetishism' that through the attribution of "*life and power to inanimate objects*" (Adler 1991, p377) drains these same qualities from the humans who bestow those

attributes on them. In considering an advertisement for Tequila that promises enormous transformative powers and ends with the words ‘It’s all true’ she writes:

“It’s all true’ is the mythical affirmation of the everyday experience of commodities as having value and lifelike qualities with the power to dominate and transform human existence.”

Adler (1991, p377)

And so Adler (1991) points more directly than Bott (1987) or Heath (2000) to the hinterland of the ego in which we combine culture and myth in the creation of a liminal social existence, which provides an expansion or transcendence² of the ‘self’.

2.5: SOCIAL ‘BINGE’ DRINKING.

Reframing the evidence from anthropology in terms of social science we might see the kava ceremony and “syudo” ceremony as intrinsically providing a sociality for those who participate. Both ceremonies are drinking rituals with a particular rhythm and both occur in designated places at times that are in some sense socially authorised.

The majority of research into alcohol consumption has been from the point of view of pathological addiction and relatively few studies have taken a wider more social view, a fact bemoaned by Orford (1985):

“It is not to ‘substances’ that we are at risk of becoming addicted, but rather to ‘objects and activities’ of which drugs are a special example.”

Orford (1985, p2).

Orford’s (1985) work reminds us of Adler (1991), Bott (1987) and Heath (2000) in two ways. First in the symbolic importance of alcohol in indicating or representing a gateway to something ‘other’ and second to the importance of “*objects and activities*” (Orford 1985, p2) which intrinsically hold

² The term ‘transcendence’ is used throughout this paper in the way intended by Sartre (1943, 1958, 1996) as referring to the process whereby the For-itself goes beyond the already constituted in a further project of itself.

the elements of desire and sociability. Desire and sociability themselves hold special meaning in acting as symbolic of something 'other', as a way of transcendence of the 'self'.

Student 'binge' drinking in which groups gather together and consume large amounts of alcohol is topical and several studies have considered this in relation to college students. Lotz and Lee (1999, p191-223) found that students are attracted to such activities because they perceive the activities as a sociable association with their peers and also because of their own negative school experiences. Several other studies Bardizza et al. (1999), Barnes (1981), Cox and Klinger (1988), Jessor et al. (1968), Rachal et al. (1975) have explained binge drinking patterns through the combination of the positive motivating factor of pleasant socialising, reinforced by negative escape based motives aimed at alleviating problems.

Our perceptions of what others think and how they act has for a long time been seen as having a significant impact on how we act (Asch 1951; Sherif 1936). More recently studies have indicated that misperceiving the norms of drinking behaviour brings students to believe that peers drink more heavily than is in fact the case and that peers are more supportive of the drinking of others than is in fact the case. These misperceptions are associated with subsequent heavier drinking, Borsari and Carey (2003), Lewis and Neighbors (2004), Perkins and Berkowitz, (1986), Prentice and Miller (1993).

In their research on the sociability experienced in 'pubs' in Finland Törrönen & Maunu (2005, p25-43) interviewed 117 people in the age range 23-35 who work in business or administration and found that many interviewees thought of themselves as 'ordinary people' who found the pub atmosphere to be real and genuinely social and different to the fake and pretentious sociability of less relaxed and genuine places. Some studies on pub life and drinking habits suggest that people keep certain personal information (occupation, emotions, life choices etc.) to themselves and

Roebuck and Frese (1976, p26–44), and Partanen (1991, p217–235), are cited by Törrönen and Maunu (2005, p25-43) as amongst these. However, Törrönen and Maunu (2005, p25-43) also point out that other research runs counter to this notion of sociability, citing Gusfield (1995, p140-141) and Riesman et al. (1960, p323-340) as both suggesting that the important and typical characteristic about sociability in pubs is that of intimate proximity. Træen and Hovland (1999) are cited by Törrönen and Maunu (2005, p29) as supportive of their own findings on genuine sociability and as suggesting that an atmosphere exists in which no-one has to worry about integrity and formal rules of sociability. Finally Törrönen and Maunu (2005) note that:

“There has been no research on the development of going-out sociability in Finland since the 1970s and 1980s.”
Törrönen and Maunu (2005, p29).

2.6: OLDER DRINKERS.

Older binge drinkers, particularly women, have been the subjects of very few studies. Brambly, Tallon, and Thomas (2003) and Scraton and Watson (1998) are cited by Eldridge and Roberts (2008, p324) as suggesting that fear brings women to self police and that *“many groups of women, such as older women, avoid city centres at night”* Eldridge and Roberts (2008, p324). In their own research Eldridge and Roberts (2008) noted that groups of women can be seen frequenting the night-time town centres and go on to suggest that:

“Given the public nature of hen parties . . . it is surprising that they remain a subject yet to be critically examined.”
Eldridge and Roberts (2008, p324).

It is unclear whether Eldridge and Roberts’ findings are suggestive of the emergence of a new social phenomenon and whether, if that is the case, that emergence is based around structural *“economical and attitudinal changes”* (Eldridge and Roberts 2008, p325) or a change in women's self perception and identity to a more liberal attitude concerning female sexuality and public friendships (Green cited in Eldridge and Roberts 2008, p325).

Shinebourne and Smith (2009) used Interpretative Phenomenological Analysis and metaphor analysis as heuristics to conduct research on addiction with six female participants in the age range 31-52 years and found four superordinate themes 1) addiction as affliction, 2) addiction as support, 3) recovery as growth, 4) addiction and recovery as a journey.

Gray (2009, p104-111) conducted research with nine Niuean³ binge drinking women in the age range 18 to 45 years in Auckland and reports on:

“ . . . the important role of supportive friends and women within a drinking circle . . . the reason for drinking was to reach a level of intoxication. Alcohol consumption was seen as a way of socialising, having fun, being happy and feeling safe primarily when drinking with other women.”
Gray (2009, p104).

Herring, Berridge and Thom (2008, p475-486) found that women who drink are perceived differently to men, receiving more criticism and concern for their health. There is therefore a cultural tendency to define women who drink as somehow particularly problematic and perhaps as taking up a more masculine gender. Women who drink in town centres might perhaps be seen as acting in such a way as to widen the frontiers of what it is to be of the female gender. As Butler writes *“gender . . . is an originating activity incessantly taking place”* (Butler 1987b, p131) and accordingly therefore the recent social drinking activities of women may be worthy of research as a possible indicator of changing gender characteristics. Research by Hutton (2004, p223-237) concluded that:

“ . . . alcohol use and self esteem are crucial in determining risk taking behaviour . . . negotiation of femininity and sexuality in club spaces is highlighted as problematic for the women concerned. In constructing identities within club spaces . . . a positive femininity can be produced in opposition to traditional, passive images of femininity and sexuality.”
Hutton (2004, p1).

³ Niue is the fourth largest pacific ethnic group living in New Zealand, mostly in the Auckland region.

Inhabiting the liminal space afforded by alcohol and the club atmosphere might then be seen as an originating activity of gendering and a place of social change where identity might be tried on through a theatre of performance.

2.7: CONCLUSIONS.

Overall the topic of ‘social ‘binge’ drinking’ as opposed to ‘addiction’ is scarce in the literature on alcohol consumption and research on the night out experience is even scarcer. Perhaps the true benefit of the works considered above is that they all point to the possibility of something more complex which is glimpsed and yet hidden within each of them and thus encourage us to seek to better describe those veiled aspects of a social drinker’s life. To do this I must cast aside the over simplistic cloak provided by the term addiction, as well as all explanations based on objective natural science and seek instead to gain an explication of the night out lifeworld of a social drinker. Research based on describing the concrete lived experience of a ‘social binge drinker’s’ lifeworld allows a focus:

“ . . . on the distinct actualisations of the lifeworld-structure, which is evidenced locally and temporarily by the co-presence of particular individuals with their special set of projects.”
Ashworth (2003, p146).

This stance provides a way of seeing the individual’s structuring process in creating their unique lifeworld. Carrying out such research with women in the age range 25 to 55 years, who drink socially allows a further level of focus on an under researched population and together these two foci provide a study not previously undertaken.

CHAPTER THREE.

3.1: RESEARCH QUESTION.

In formulating a research question it is important to notice the complexity of the debate on alcoholism, the misery which alcoholism can bring and the paradoxical association of alcohol with happiness or relief from sadness that can be seen at any wedding, christening or funeral and many more events. With these thoughts and considering the literature review, which formed Chapter Two of this work, I have decided not to research addiction or alcoholism. If I were to do so I might well add to the overall evidence base and yet simultaneously add nothing but another opinion to the cloud of controversy. The research question must take a different starting point if I am to provide a different viewpoint. I have decided therefore to conduct research that seeks to explicate the lifeworld of drinkers who regularly go for a night out in a South Yorkshire town and consume alcohol and yet are within the range of what is culturally acceptable. The measure of acceptability will be the government guideline for non-hazardous drinking. The stance adopted here allows a start for this research from a place which does not consider pathology but seeks to explicate the everyday concrete reality, by which I refer to embodied and hence emotional and meaningful experience which structures the lifeworld of a consumer. In considering the precise nature of the research to be undertaken I noted the following points from the literature review:

1. My home region, Yorkshire, is one in which binge drinking is most likely to take place. (George et al. 2008, p19).
2. For women it is the managerial and professional group, which consumes more alcohol than the manual group, 10.7 units per week compared to 7.1. (George et al. 2008, p18).

3. Employed women are twice as likely, compared with the economically inactive, to have drunk heavily on the last day of the previous week. (George et al. 2008, p17).
4. Lambrini's target audience is women in the age range 25-45 years old. (Hastings 2009, p26).
5. Intricate conscious and unconscious social rules have been found to govern gathering where drinking takes place. (Bott 1987).
6. It has been suggested that:

"It is not to 'substances' that we are at risk of becoming addicted, but rather to 'objects and activities' of which drugs are a special example."
Orford (1985, p2).
7.

"Given the public nature of hen parties . . . it is surprising that they remain a subject yet to be critically examined."
Eldridge & Roberts (2008, p324).

Accordingly my research question will be

What is the lifeworld of a female binge drinker on a night out in South Yorkshire?

This question allows a wide enough field to permit social, economic, gender, substance and psychological aspects to be investigated within the lifeworld of a socialising drinker. However it is important that the research target group forms a relatively homogenous section of the population. In this context I have decided to consider the periodic 'binge' drinking of women who fulfill the following criteria:

1. Female.
2. Aged 25-55.

3. Working in professional posts. (Teachers, Counsellors, Nurses and Managers).
4. Background consumption which is less than the government guidelines in terms of units⁴ per week, (less than 14 units per week for women), averaged over a month.
5. Without any apparent physical or mental health, social, family or work issues.
6. Who go out for a night in a South Yorkshire town centre on a regular basis, (three weekly, monthly, five weekly).
7. Consume more than 4 units of alcohol on the night out. (UK Prime Minister's Strategy Unit defines a 'binge' as the consumption of over twice the recommended daily guideline maxima. Hence a 'binge' is more than 6 units of alcohol for men and 4 units for women).

⁴ One unit of alcohol is 10 milliliters of ethanol and is contained in half a pint of ordinary strength beer or small pub measure (25 ml) of ordinary strength spirits. One small pub measure (125 ml) of ordinary strength wine contains one and a half units.

CHAPTER FOUR.

4.1: PHILOSOPHICAL UNDERPINNINGS AND HEURISTICS.

The main underpinning philosophy, which will also found my methodology, is provided by the intuitional phenomenology of Edmund Husserl (1859-1938), the Structured Existential Analysis (SEA) of Emmy van Deurzen (1998, 2010), and the Fractions of the Lifeworld approach of Peter Ashworth (2003).

Where phenomenology has been utilised it has often been by way of achieving an objective descriptive stance in empirical psychology rather than in the fullness of philosophical analysis intended by Husserl. I believe that proper explication of a night out requires an understanding at the level of what Husserl (1980) calls the “*Different Regions of Reality*” (1980, p1). These regions are outlined by Husserl as being those of the:

1. Material (1980, §1, p1).
2. Animate Organism (1980, §2, p4).
3. The Psychological (1980, §3, p9).
4. Communities (1980, §4, p17).

These regions can be compared with the different dimensions of the four spheres of existence proposed by Deurzen (2010) for use in existential psychotherapy:

	Umwelt	Mitwelt	Eigenwelt	Uberwelt
Physical Survival	Nature	Things	Body	Cosmos

	Umwelt	Mitwelt	Eigenwelt	Uberwelt
Social Affiliation	Public	Others	Ego	Culture
Personal Identity	Private	Me	Self	Consciousness
Spiritual Meaning	Infinite	Ideas	Spirit	Conscience

Deurzen (1997, 2010, p143). Updated 2013, unpublished.

and with the Fractions of the Lifeworld proposed by Ashworth (2003). I must note here that

Ashworth (2003, p148-150), allows for fractions to be added or removed depending on the research undertaken:

1. Selfhood; *“What does the situation mean for social identity; the person’s sense of agency, and their feeling of their own presence and voice in the situation?”*
 2. Sociality; *“How does the situation affect relations with others?”*
 3. Embodiment; *“How does the situation relate to feelings about their own body, including gender, including emotions, including “disabilities”?”*
 4. Temporality; *“How is the sense of time, duration, biography affected?”*
 5. Spatiality; *“How is their picture of the geography of the places they need to go to and act within affected by the situation?”*
 6. Project; *“How does the situation relate to their ability to carry out the activities they are committed to and which they regard as central to their life?”*
 7. Discourse; *“What sort of terms—educational, social, commercial, ethical etc.—are employed to describe—and thence to live—the situation?”*
- Adapted from Ashworth (2003, p148-150).

It is easy to see that regions, dimensions and fractions provide ways of explicating the fullness of a lifeworld rather than being content with gaining merely descriptive knowledge and that is in line with Husserl’s (1980) project of founding phenomenology as a base for a full systematic philosophical science.

This research seeks to explicate the lifeworld of a binge drinker and faces the difficulty of how to deal with the substance alcohol. Alcohol does not fall easily within any of the dimensions or fractions of a lifeworld as it is a brute inanimate material, yet when consumed and absorbed into the body it has an impact on all regions of the lifeworld of the drinker. As a psychoactive drug alcohol (ethanol) is a peculiar type of ‘thing’. One can pick up a hammer and in using it say ‘I hammer’ and the hammer does not, directly at least and barring accidents, sensation of weight etc, alter your body. On the other hand alcohol is highly miscible and changes the body physically, in this action changing all regions of the lifeworld. It is this very problem of human and alcohol, which has produced so many different theories. It is a problem which has polarized opinion often along a natural scientific and spiritual / moral divide and as yet has never been adequately dealt with. In “Ideas III” (1980), Husserl says that in all natural scientific thinking, cause and effect thinking, “*grounding necessarily leads . . . beyond the sphere of thinking to intuition*” (Husserl 1980, §5, p20), while in “*The Crisis*” (1954, 1970) he discusses causal properties and the spatiotemporal:

“*A body is what it is as is, in its own essence, spatiotemporally localized.*”
Husserl (1954, 1970, §62, p216-219)

In relating Husserl’s arguments to this research I find two meanings:

1. We can grasp that alcohol brings about an effect on the human after ingestion. This is an empty piece of knowledge in that in possessing it we know nothing of the dimensions or fractions of existence that conjoin as lifeworld.
2. After ingestion of alcohol a human is spatiotemporally different in that body chemistry is changed. However, it remains the human and not the alcohol that is these sensations, feelings, thoughts and intuitions.

I accept the graspable natural scientific description of body change just as I would accept that body changes on consumption of a meal. However, the main thrust of the research will remain on the explication of the lifeworld utilising phenomenology in the shape of SEA and Fractions of the Lifeworld.

In using phenomenology of intuition as philosophical ground for this research it is possible to gain an explication of the intentionality and consciousness of the people in the study. Intentionality is the “*fundamental structure of experience*” (Ihde 1986, p41), which is the “*defining characteristic of consciousness*” (Deurzen and Kenward 2005, p103). Intentionality is the directedness of consciousness and provides “*the shape of experience . . . [the] correlation-apriori*” (Ihde 1986, 41). Husserl (1913, 1983) uses the terms *noema* and *noesis* (Husserl 1913, 1983, p227-231) to describe the object aspect of consciousness and the manner of experiencing the experience respectively. Intentional consciousness is noetic-noematic, a correlate that creates the horizons, which is lifeworld. However, if I aim to understand this correlate merely from a place of thinking it I will gain an understanding of it as object, an unsatisfactory sketch empty of life at “*the level of Logos*” (Husserl 1913, 1983 p 295). To explicate the subjective lifeworld I need to understand more fully (Husserl 1970, p233-242) and it is intuition in its various forms of transcendent movement that can gain us this more complete understanding. SEA (Structured Existential Analysis) is built on the phenomenology of intuition properly understood after Husserl (Logical Investigations vol 2, 1900-1901, 2001 and Ideas vol 3, 1980). I do not imply here that acts of signification and the intuitive are unrelated, rather that they act together:

“Both are one and the same intentional essence, representing one and the same meaning, the simple, selfsame judgement, whether carried out intuitively or merely signitively . . . The signitive acts involve the same meaning as the intuitive, though without the latter’s fulness; they merely ‘express’ this meaning.”

Husserl (1900, 2001, p324).

Husserl (1927), is helpful with regard to the things I might encounter in my search:

“in normal ongoing perception . . . only the thing itself, stands in the comprehending gaze . . . functioning processes of lived experience remain extra-thematic, ungrasped . . . latent. Perception is not some empty "having" of perceived things, but rather a flowing lived experience of subjective appearances synthetically uniting themselves in a consciousness of the self-same entity existing in this way or that . . . "modes of appearance" is to be taken in the broadest sense. Thus in . . . recollection . . . or . . . imagining . . . the modes of appearance are "the same" as in the perception . . . but each . . . modified in a certain way . . . So too with differences of time-perspectives . . . of attention . . . thoughts, values, decisions . . . in the corresponding lived experiences of thinking . . . are unities of hiddenly functioning "modes of appearance." . . . the same judgment, with the same subject and predicate, is consciously known, within thinking, according to changing modes: sometimes as evident, sometimes as not evident . . . rather as something that comes vaguely to mind.”

Husserl (1927, p1-2).

Husserl refers to things that come “*vaguely to mind*” and “*lived experiences*” as “*unities of hiddenly functioning*” (Husserl 1927, p1-2). These phrases bring to mind Heidegger’s (1962) provocative suggestion that Dasein does not know itself by active experience of looking for something but rather through passively stumbling into something and by “*what it does, uses, expects, avoids*” (Heidegger 1962, §119, p155). Heidegger points here to Dasein’s standing thrown into the world, as affective, emotional, anxious and rooted in mood (*Befindlichkeit*) (Heidegger 1962, §137, p176). Standing in the world Dasein is care (*Sorge*) and anxiety and these qualities of Dasein’s standing are disclosed through attunement of mood (*Stimmung*). Moods and emotions and affects which may come “*vaguely to mind*” (Husserl 1927, p1-2), are then to be included among the objects we may encounter during phenomenological enquiry.

Sartre (1960) argues that if all consciousness is consciousness of something then there cannot be a consciousness, which is not directed towards the world, and that this renders phenomenology impossible because consciousness is always inextricably involved in world thus making the phenomenological reduction impossible. In particular he suggests that the transcendental reduction

is impossible. However, in certain passages of “*Being and Nothingness*” (1943) he gets very close to Husserl’s position:

“ . . . trivial passive expectations of . . . real . . . everyday values, derive their meaning from . . . projection of myself . . . as my choice of myself in the world . . . this projection of myself toward an original possibility . . . which causes the existence of . . . a world, appears to me only beyond the world as the meaning and the abstract, logical signification of my enterprises. For the rest, there exist concretely alarm clocks, signboards, tax forms, policemen, so many guard rails against anguish. But as soon as the enterprise is held at a distance from me, as soon as I am referred to myself because I must await myself in the future, then I discover myself suddenly as the one who gives its meaning to the alarm clock . . . the one . . . who makes the values exist in order to determine his action by their demands. I emerge alone and in anguish confronting the unique and original project which constitutes my being . . . at the moment that I disengage myself from the world . . . [I] apprehend myself as a consciousness which possesses a preontological comprehension of its essence and a . . . sense of its possibilities.”

Sartre (1943, 1996, p39).

Sartre places:

1. Emphasis on freedom and the projection of a world, which carries meaning at a different level to the world of “alarm clocks”.
2. Agrees that this level can be reached precisely through the creation of space in which it may then appear, as is the case in each step of Husserl’s phenomenological reduction.
3. Suggests the emotional consequence of reaching this level of consciousness is anguish.
4. Suggests the natural attitude towards alarm clocks etc represents a way of being less anxious.

In bracketing out the ‘natural attitude’ the reduction allows us to open to lived experience which comes “*vaguely to mind*” (Husserl 1927, p1-2) and is rooted in mood, ‘*befindlichkeit*’ (Heidegger 1927, 1962, p134, 137, 328). This pre-reflective understanding gives the meaning (intuition) to the alarm clocks and flowerbeds, or the nights out of life. In “*Experience and Judgement*” (1938)

Husserl was moving towards the ‘life-world’ concept and focussing on intuitive experience that he termed “*prepredictive experience*” (Moran 2007 p12). Moran (2007), described this as:

“ . . . experience before it has been formulated in judgements and expressed in outward linguistic form, before it becomes packaged for explicit consciousness . . . all cognitive activity presupposes a domain that is passively pregiven, the existent world as I find it. Returning to examine this pregiven world is a return to the life-world (Lebenswelt)”.
Moran (2007, p12).

This research sets out to attempt to explicate the concrete emotions and subjective meaningful lifeworld of binge drinking, socialising women by undertaking a full (“*Fülle*”) reduction as expressed by Deurzen (2010, p41-42) and which I have set out in tabular form as appendix 1.

CHAPTER FIVE.

5.1: LINKING PHILOSOPHY TO METHOD.

Deurzen (1984,1999, 2010) utilizes the dimensions of existence and phenomena of the life-world in their occurring as a means of bringing clarity of vision for psychotherapeutic clients through movement to meaning and purpose. In this Deurzen (1999, 2010) grasps the “*hiddenly functioning modes of appearance*” (Husserl 1927, p1-2), the detailed life across the dimensions and furthers Husserl’s project towards “*an ultimately valid scientific manner*” (Husserl 1965, p93) for psychology.

Deurzen (2010, p153, 161, 166, 175, 309, 346-347) represents the four dimensions of existence both as circles (see appendix 2 for my slightly amended version) and in tabular form (see appendix 3). However, following inspiration from Deurzen (2012 lecture at Society of Psychotherapists) I have chosen to represent the dimensions as concentric circles and have placed stars overlying one another to produce a schematic of the transcendence of Being (see appendix 4). This arrangement allows us to symbolize each dimension as contained and constrained by the others in mutual structural support of Being. Each dimension reaches, or points, beyond the constraining layers towards its object represented by the words which follow outward in reverse order of circles. Spiritual intuition has the longest reach to words at the end of the lines and physical sensation the shortest, reaching just beyond its containing restraining circle to the first word on the line. However, I cannot take these dimensions and expressive words as given and must root them in philosophical ground. For this I will turn in the next chapter to Heidegger (1982, 1988, p122-176). These dimensions of existence form the structure of our research method at which point philosophy and method come together as one entity which forms our heuristic device. The words used in SEA

are necessary in order that the ‘ideal object’ is fully constituted and made public. Lawlor (2002) writes:

“ . . . for both Merleau-Ponty and Derrida, “the written” is not a mere “substitute” . . . or . . . “degradation” of the sense . . . it is not merely “congealed speech” nor is the writing-down mere “abbreviations,” “codification,” “signs,” or “clothing” . . . Husserl says, “something is lacking” (es fehlt); the necessity of writing down comes from this lack in the “ideal structure”; the lack-here . . . needs to be filled in.”
Lawlor (2002, p xxii).

5.2: THE FOUR DIMENSIONS OF EXISTENCE USED IN SEA AND THE UN-APPREHENDED APPERCEPTION OF TIME.

5.2.1: PHYSICAL SENSATIONS.

“What is called sensation is only the most rudimentary of perceptions.”
Merleau-Ponty (1962, 2003, p241).

Merleau-Ponty (1962, 2003) follows Husserl in moving away from the conventional two-stage process, which splits off sensation from perception. The belief that raw sensory data exist in themselves and that they are then worked on by a separate ego is put aside and that which appears in appearance is seen to be given to consciousness as already bestowed with meaning. This quality of being immediately present cannot be pre-determined or pre-judged and hence provides a sensuous-perception which is intrinsic in supporting being. This fundamental support is a blind support not founded on other acts of being and whilst forming a wellspring of sensation-intuition remains opaque. Spontaneously and passively given, these physical sensations are the reflections and shadows (*Abschattungen*) of objects that in appearing give the non-intentional layer of the lifeworld to consciousness. They are the ‘*Empfindnisse*’ or ‘sensings’ which Husserl (1989, p152-155) refers to as bringing together the terms sensation and lived experience. Such ‘sensings’ are our being as physical sensations and flow beyond themselves. In communication with other dimensions they form meaning and the spatiotemporal horizon at which our world implicitly and tacitly appears. Heidegger (1982, 1988, p131-133) cites Kant (1960) as enumerating three elements of man’s determination, animateness, humanity, and personality and goes on to say that:

“The first determination, animateness, distinguishes man as a living being in general . . . According to Kant there pertains to sensibility . . . not only the faculty of sensation but also the . . . faculty of pleasure and unpleasure, or delight in the agreeable, or the reverse. Pleasure . . . is not only desire for something . . . pleasure in something but always also enjoyment . . . the human being, turning with pleasure toward something, experiences himself as enjoying - he is joyous.”

Heidegger (1982, 1988, p131-133).

Physical sensation can be seen to be a primal intuition that is itself productive of feeling and forms part of the fullness of intuitive acts.

5.2.2: SOCIAL FEELINGS.

The temporal flow of our physical sensations gives us in the everyday world un-apprehended access to the world of other people, in which presence we form social feelings. Husserl writes:

“ My passivity stands in connection with the passivity of all others; One and the same thing-world is constituted for us, one and the same time as objective time such that through this, my Now and the Now of every other - and thus his life-present - (with all immanences) and my life-present - are objectively ‘simultaneous . . . these are indices for ordering my and others’ phenomenal systems, not as separated orders, but coordinated orders in ‘the same time’ . . . my life and the life of another do not exist, each for themselves; rather, one is ‘directed’ toward the other . . . sensations occurred in me . . . such that . . . a nature had to be constituted for me, and . . . a typically stable lived-body is conveyed in this process . . . not only has empathy ensued . . . empathy has been ratified by the fact that . . . the other ego has expressed itself in a regular manner, and . . . newly determined and ratified my appresentations again and again. Primordial laws of genesis are laws of original time-consciousness.”

Husserl (1900, 1970, 2001, p632-633).

We are pierced by those we meet, they enter into us as immediate physical sensations that pull our thinking towards the other and are generative of social feelings, which form the second wellspring for intuition. In this mutual piercing of each other we are shared-time in that others inhabit our lived experience in mutual association. Interlocution is immediately given as ‘feeling’ and dialogue structures our being forming our as yet un-apprehended life narrative. Sensitivity to the other develops social sensibility, which constitutes a moral law linking with physical sensations on the one hand and the construction of values and judgements on the other. Emotions arise as physical-

sensation-value-judgements, which are non-categorical intuitive knowledge. Worldliness and sensuality are embodied knowledge of this hylic, spatiotemporal concrete lifeworld and provide an immediate way of grasping a situation. Social feeling opens us to the world and to ourselves:

“ In having a feeling for something there is always present . . . a self-feeling, and in this self-feeling a mode of becoming revealed to oneself . . . feeling is not a simple reflection upon oneself but rather a feeling of self in having a feeling for something . . . What is phenomenologically decisive . . . is that it directly uncovers and makes accessible that which is felt, and it does this not . . . in the manner of intuition but in the sense of a direct having-of-oneself.”
Heidegger (1982, 1988, p132-133).

The reduction permits us a way of apprehending these generative processes of association of social feelings which are given to us passively.

5.2.3: PERSONAL THINKING.

According to Husserl (1950, 1999, p50) each cogito has its cogitatum and this is commonly understood to mean that each act of thinking has its object of thought. However, Moran and Cohen (2012, p64) inform us that by cogitatum Husserl means not only the object of thought but also the manner of the act of perception, which includes all lived experience. The sensing body, social feelings, desiring, remembering, willing, the imagined and all other aspects of conscious living are included in thinking. In acts such as remembering and imagining we reflect on the object of our intention, including the abstract objects of our thinking. However, if we follow Moran’s insightful comments on thinking too quickly we may conflate two different dimensions. Heidegger (1982, 1988) cites Kant as defining the *“ego of apperception and the ego of apprehension.”* (Heidegger 1982, 1988, p129). In discussing personal thinking we refer to the psychological processes of the ego of apprehension, the object ego, or empirical ego, which in responding to varying extant objects calculates its being-in-the-world. This psychological ego is grounded in and therefore *“presupposes the personalitas transcendentalis”* (Heidegger 1982, 1988, p131) the subject ego or ego of apperception. The empirical or psychological ego constitutes the living self identity over time by

uniting the changing phenomena of objective lived experience grounded in the universality of the “*personalitas transcendentalis*” which together with it create meaning and purpose. The temporal flow of lived experience is referred to in the following illuminating passage from Husserl (1966, 1991):

“ . . . temporal objects . . . must become constituted. The sensuous core (the appearance without apprehension) ‘now’ exists and has just been existing and existed still earlier, and so on. In this now there is also retention of the past now belonging to all of the stages of the duration now being intended. Each past now retentionally shelters in itself all earlier stages . . . the temporal trail that belongs to each phase is itself something that sinks backward in time and has its adumbration. The whole content belonging to each now sinks into the past, but this sinking is not a process that would be reproduced in infinitum . . . each phase of . . . reverberation fades away; and . . . there belongs to each succeeding phase a series of ‘echoes’. We do not have a simple series of successive phases . . . on the contrary, in each individual phase of the succession we have a series of phases. Every temporal appearance, after phenomenological reduction, dissolves into such a flow.”

Husserl (1966, 1991, p116).

It is in apprehending the extant world that we know ourselves as temporal and in this action we humans constitute time, space and the natural world.

5.2.4: SPIRITUAL INTUITION.

We may think of spiritual intuition as the “*personalitas transcendentalis*” or the ego of apperception. Heidegger (1982, 1988, p127) writes:

“Kant interprets the ego as the ‘original synthetic unity of apperception.’ What does this mean? The ego is the original ground of the unity of the manifold of its determinations . . . as ego I have them all together with regard to myself . . . combine them from the outset . . . The combining is of such a sort that in thinking I am also thinking myself . . . in all thinking I think myself along with it. I do perceive but apperceive the ego. The original synthetic unity of apperception is the ontological characteristic of the distinctive subject . . . ‘I am conscious of myself’ is a thought that already contains a twofold ego, the ego as subject and the ego as object . . . it is simply impossible to explain how it is possible that I who am thinking myself can be my own object (of intuition) and thus can differentiate myself . . . it points to a faculty elevated so far above all sense intuitions that, as the ground of possibility of an understanding, . . . it looks beyond to an infinity of self-made representations and concepts {the ontological ones}.
Heidegger (1982, p127-131).

Including spiritual intuition in this research provides an ontological aspect that will bring us towards the ego subject. Husserl (1989, §48 p181-182) opposes spirit (*Geist*) to nature and gives it the meaning of mind, culture and soul, (mind-culture-soul) and in “The Crisis” Husserl (1954, 1962, 1970, p271) brings together these terms to mean the overall culture of humans including, thinking, feeling and sensing. This manifold oneness is spiritual intuition, the intending ego that reaches out towards ‘meaning’ and hence fills out our lifeworld. In the validating act of spiritual intuition we ‘participate’ in knowledge which is rational and intellectual and also filled by inclusion of physical sensation, social feeling and the time constituting modalities of our personal thinking (Husserl 1900, 2001, p233-248, 324). This act of spiritual intuition is a primary act of validation which is unseen in everyday life and which in the phenomenological reduction is the act of clarification of evidence from merely rational idealizing, or natural scientific opinion. Spiritual intuition is the act of knowing the consciousness, which I am as active flow of life rather than a container of life. And in this movement it transcends solipsism. Categorical intuition grasps the complex relationships between objects and states of affairs directly and when we perform the reduction, through free imagination, variation gives eidetic insight. Spiritual intuition synthesizes sensory, emotional and cognitive knowledge to create meaning. Such intuition is the now moment, which is itself timeless and which encloses the retentional and protentional as the temporization which is human being and yet reaches ever onwards to a beyond, giving up to us our forever changing horizon. Time is subjective experience rather than an external directional arrow. The now is then the source of intentionality, the source of consciousness and temporality, the modality of consciousness, (Husserl 1913, 1983, §77, p174-177, §81, p192-195, §82, p195-197, §83, p197-199). For Husserl such direct intuition is the highest kind of knowing we can achieve, the mode by which we grasp apodictic truth.

Spiritual intuition is spatial relationships and time and acts as the synthesizing combining freedom that is humanity, the ontological constitution of Dasein. Each dimension of existence is validated by each other in the synthesizing action that provides a force of direction from the complexity of those movements, both passive and active. This has consequences for the application of SEA in that while each movement of a dimension can be analysed in itself it cannot be removed from the other dimensions of the fourfold. The dialectic of researcher-co-researcher itself forms a greater complexity of the matrix of existence and must be included in our considerations. In short, analysis using SEA will always overflow itself into widening circles that always relate back to the ontological ground.

5.2.5: TIME.

Husserl (1966, 1991) suggests that “*primordial impression*” “*retention*” and “*protention*”(Husserl 1966, 1991, §11, p31) are the “*modes of temporal orientation*” (Husserl 1966, 1991, §10, p29) that form a single unity, a lifeworld. Lived-time emerges as a structural element of the lifeworld which is not apprehended in everyday life but rather apperceived through qualities of experience such as slipping away, blocked, frustrating, blissful etc. In the natural attitude Dasein is always oriented towards the world that appears to intentional consciousness and away from the act of consciousness itself. Intentional consciousness is itself temporal flow and therefore impossible to grasp:

“Every temporal appearance, after phenomenological reduction, dissolves into . . . a flow . . . I cannot perceive in turn the consciousness itself into which all of this dissolved. For this new percept would again be something temporal that points back to a constituting consciousness.”
Husserl (1966, 1991, p116).

Time can only be expressed as subjective time and SEA provides snapshots of this subjective time through grasping the objects of perception, the “*hiddenly functioning*” (Husserl 1927, p1-2), as expressed in words. Husserl discloses the unifying nature of time:

“The object of perception appears in “subjective time”, the object of memory in a remembered time, the object of phantasy in a phantasied subjective time, the object of expectation in an expected subjective time . . .

in short, everything that is the object of reflection appears in the same subjective time . . . which the objects of perception appear."
Husserl (1966, 1991, p116).

Subjective time may be expressed as unified time in words such as claustrophobic, infinite, ecstatic, dragging, constrained etc. Time and space are unified and carry tone and mood, which in an attempt to make the object meaningfully apperceived, might be expressed poetically, in actions and words, much as music is a combination of tones produced and sustained by the player's actions, for example:

1. Allegro - lively and fast.
2. Dissonant - Harsh, discordant, lacking in harmony and incomplete.
3. Drone - Dull, monotonous humming tone.
4. Harmonious - Pleasingly combined notes played together as background to a melody.

The expressive words associated with each indicator point on the dimensions of existence diagrams (appendices 2, 3 & 4) are generated from the dialectic between the client and psychotherapist or researcher and co-researcher. They are capable of unique expression of lifeworld. The word despondent for example is not despondency, yet for one who has suffered despondency it can evoke a physical sensation, social feeling, cognition and an intuition of the futility and absurdity of despondent life. The knowing is in the action of the suffering of despondency and it is this action which proves itself as despondency and which carries a feeling of time quality. In bringing vivid imagination of experience to the interview space the words of the co-researcher are present representations of the experience expressed:

"No one of time's dimensions can be deduced from the rest. But the present (in the wide sense, along with its horizons of primary past and future) . . . enjoys a privilege . . . it is the zone in which being and consciousness coincide. When I recall an earlier perception . . . my aim . . . is the past itself in its true place . . . and not some interposed mental object . . . Nevertheless my act of representation, unlike the experience represented, is actually present to me; the former is perceived, the latter are merely represented. A former experience, a coming experience, in order that they may appear to me, need to be borne into being by the primary

consciousness, which in this case is my inner perception of recollection or imagination.”

Merleau-Ponty (1945, 1962, 2003, p492).

The life-world complexity including the temporal dimension is maintained throughout the analysis that is a generative process and will always overflow itself with increasing dehiscence. The constant inclusion of the temporal dimension throughout the analysis allows us to hold that:

“There is . . . not a multiplicity of linked phenomena, but one single phenomenon of running-off. Time is the one single movement appropriate to itself in all its parts . . . When we pass from B to C, there is . . . a bursting, or a disintegration of B into B’ [which] are bound together . . . by a transition-synthesis . . . in so far as they issue one from the other, and each of these projections is merely one aspect of the total bursting forth or dehiscence.”

Merleau-Ponty (1945, 1962, 2007, p487).

The impact of all this on the SEA analysis is that solipsism is overcome by:

1. Acceptance that the ‘other’, my co-researcher, exists.
2. Acceptance that the ‘other’ is not ‘alien’ but part of the flesh of the world as I am flesh of the world.
3. Because of 1) I do not set out to prove the ‘other’ from my own ego since the ‘other’ is already accepted and her unique voice and selfhood is revealed.
4. The work is to describe the constitution of the ‘other’ in my own intentional life as they are given to me in my experience of her in our meeting.

CHAPTER SIX.

CONSTRUCTION OF A METHOD.

6.1: INTRODUCTION TO METHOD.

In attempting to define qualitative research Avis (2005) writes:

“ . . . there is little consensus among qualitative researchers regarding the defining characteristics of qualitative research (Silverman, 2001) . . . its development is largely associated with the disciplines of anthropology and sociology (Denzin and Lincoln 1994), [now associated] with a range of other disciplines.”

Avis (2005, p3).

Munhall (2001) defines qualitative research as being characterized by:

“ . . . a commitment to philosophical grounding that orients us to particular views on the nature of being human and the nature of reality.”

Munhall (2001, p70).

Frost (2011, p194) describes the phenomenological branch of qualitative research as drawing on the philosophical approach. Moustakas (1994), Valle, King and Halling (1989), and Giorgi (1979, 1985, 2009) contrast natural and philosophical science and draw heavily throughout on philosophical underpinning for phenomenological psychology. Ashworth (1986) discusses *“Methodology as Compounded of Approach and Technique* [and draws out the dangers of] *Fore-Understanding and Flawed Method in Behaviorist Probabilistic Attitude Theory*” (Ashworth 1986, p275-303), using the philosophy of Heidegger (1962), Merleau-Ponty (1962), Sartre (1957, 1958), and Husserl (1977) in his argument. I agree with Ashworth (1986) that approach, method and technique form a compound. Accordingly time has been spent outlining the underpinning philosophical project that provides my grounding. I must now understand how SEA and the Fractions of the Lifeworld may carry this project forward in the field of qualitative research on

social binge drinking. However, before that I must deal with the particular problems that appear in alcohol studies.

6.2: THE PROBLEM OF ALCOHOL IN CONSTRUCTING A METHOD.

Alcohol has been the focus of study for many disciplines including anthropology, sociology, theology, history, politics, psychology, medicine and neuroscience. This wide spectrum has produced a similarly wide spectrum of research methods. Larkin and Griffiths (2002, p281-311) and Rhodes and Moore (2001, p279-297) advocate the use of qualitative methods in addiction studies and in their research which utilises Interpretative Phenomenological Analysis Shinebourne and Smith (2009, p152) cite Neale et al. (2005) as suggesting that the majority of the research has been quantitative and:

“ . . . that qualitative methods proved very valuable in demystifying drug and alcohol use and replacing stereotypes . . . with more accurate information that reflects the daily reality of substance users’ lives.”
Shinebourne and Smith (2009, p152–153).

The above research emphasises ‘addiction’ and therefore starts from an assumption of the presence of an abnormal state centered on alcohol. Yet as Peele and Grant (1999, p3) suggest “ *a large percentage of those involved in alcohol policy and research themselves drink*”. I make no assumption as to the normality or abnormality of alcohol consumption. Support for this stance is taken from a small number of previous research papers from the social and anthropological spectrum, which have considered the event rather than the consumption itself as central. Three such works are those by Douglas (1991), Heath (2000), and Peele and Grant (1999). These works consider alcohol consumption from sociocultural and anthropological viewpoints.

The emphasis in the present paper is not on addiction but on understanding the lifeworld, by which is meant the everyday world intuitively and objectively experienced in the natural attitude through

the lenses of existential and phenomenological analysis. In the case of my investigations here this research is bounded by the event of the night out.

6.3: METHOD CONSTRUCTION.

This research is interested in both description and analysis of the lived experience of socialising binge drinkers during preparing for and experiencing a night out and recovery afterwards. To carry the research forward it was necessary to consider the issues of recruitment, data gathering and analysis and I turned to Frost (2011), who is supportive of pluralistic research methodology and provides two reasons relevant to my research for carrying out such research:

“ . . . setting out to investigate a topic with the aim of producing an outcome of interest to a wide audience [and] setting out to investigate a topic on which there is no agreed consensus.”

Frost (2011, p190).

As I have demonstrated in Chapters One and Two of this paper there is little consensus on issues of addiction and very little research on social ‘binge’ drinking by those in the demographic group I have chosen. The aim of this research is precisely to produce an outcome of interest in psychological, social, and political and many other areas. Further support is gained from Langdridge (2007, p165):

“ . . . it is perfectly possible to add to or amend existing methods and/or combine them in any single research project . . . for instance . . . to conduct an IPA study and then supplement the analysis with the seven fractions of the lifeworld, as a heuristic.”

Langdridge (2007, p165).

The combination of existing methods can represent a complex task if those methods do not already share a similar philosophical background. However, SEA and Fractions of the Lifeworld share phenomenology and the use of thematic analysis in their methods. I have discussed earlier the phenomenological underpinnings of this research and now consider thematic analysis.

6.4: THEMATIC ANALYSIS.

Support for the use of thematic analysis is gained from Braun and Clarke (2006), who see it as “*an accessible and theoretically-flexible approach*” (Braun and Clarke 2006, p2):

“Holloway and Todres (2003, p347) identify “thematizing meanings” as one of a few shared generic skills across qualitative analysis. For this reason, Boyatzis (1998) characterises it not as a specific method but as a tool to use across different methods. Similarly, Ryan and Bernard (2000) locate thematic coding as a process performed within “major” analytic traditions . . . rather than a specific approach in its own right.”
Braun and Clarke (2006, p2).

Esin (2011) provides general support for pluralistic research and provides guidance on the use of thematic analysis citing Reissman (2008) in support (Esin 2011, p108). King and Horrocks (2010, p149-174) discuss the use of thematic analysis and relate it to interviews in qualitative phenomenological research. Having decided that thematic analysis and phenomenology provide a good ground for the combination of SEA with Fractions of the Lifeworld I moved on to consider other elements of the methodology of the research. Again I turned to Frost (2011), who carries out a comparison of four well established qualitative methodologies, a) Grounded Theory, b) Interpretative Phenomenological Analysis, c) Discourse Analysis, d) Narrative Analysis including thematic analysis. I considered how these approaches proceed with regard to the elements of a) Recruitment and Sampling, b) Data Gathering, c) Analysis, to inform the construction of a method for SEA.

6.5: RECRUITMENT AND SAMPLING.

Grounded Theory and IPA utilize purposive sampling and given the nature of the topic of my research this approach was adopted. Participants were recruited who fulfilled specific characteristics, which I list below:

1. Women in the age range 25 to 55 years. In the event the age range was 29 to 54 years.

2. In full time paid employment. (Teachers, counsellors, managers and nurses).
3. Have a 'background' drinking level, excluding the monthly night out, of less than or up to the government guideline maxima of 12 units of alcohol per week when averaged over a month.
4. Go out on average once a month for a socialising night out on which more than twice the government's daily guideline maxima of 2-3 units of alcohol units is consumed.
5. Have no known physical or mental health problems. A well-being questionnaire was administered to assist in establishing this criterion and this can be found as part of appendix 5.

Recruitment was achieved through 'gatekeepers' who spread the word that the research was taking place. A sample size of approximately ten was required by Middlesex University / New School of Psychotherapy and Counselling and fourteen prospective co-researchers came forward. Actual selection was on a straight first ten to volunteer basis to randomize as much as possible. However, it should be noted that recruitment of women working in professional posts in order to investigate tendencies found in the literature review, also acted to exclude the unpaid and potentially less articulate.

6.6: DATA GATHERING.

The ethnographic nature of Grounded Theory in which the researcher spends time in the field was ruled out by the nature of the topic and ethical considerations. The use of texts, articles, blogs etc. favoured by Discourse Analysis (Frost 2011, p77) would have set the research towards consideration of co-researchers' constructions of experience, rather than their lifeworld (Frost 2011, p77-78) and therefore this approach to data gathering was rejected. IPA and Narrative

Analysis both utilize semi-structured interviews for the collection of data and this was the method decided upon.

It was decided to interview co-researchers for one hour to one and a half hours and to have a “*general interview guide*” (Patton, cited in Moustakas 1990, p47) so as to provide an outline ‘shape’ for information gathering across co-researchers. However, SEA remains a generative process in which the researcher/co-researcher dialectic brings forward fresh ideas that expand the interview data to better explicate the lifeworld focussed on.

The research is interested in explicating ‘physical sensations, social feelings, personal thinking and spiritual intuition’ (Deurzen 2010, p138-175) as the primordial movement of the lifeworld. It was therefore necessary to be sensitive to the embodied aspects of the researcher and co-researchers’ experiences of the interview. King and Horrocks (2012) provided useful suggestions:

“Watch as well as listen closely . . . take . . . note of any bodily actions that stand out as powerful or revealing . . . Pay particular attention to what participants say about bodily aspects of the experiences they are talking about . . . probe further for a more detailed description. Be aware of your own bodily reactions to your interaction with the interviewee and consider these as possible cues to probe further.”

King and Horrocks (2012, p187).

I noted that such an interviewing style would not be out of place with the process undertaken in the existential-phenomenological psychotherapy with which I am familiar and that this facilitated an ease of interview style which I felt increased the generative explication of data, whilst the “*general interview guide*” (Patton, cited in Moustakas 1990, p47) ensured that the field of enquiry was sufficiently limited to avoid the meeting becoming psychotherapy. The interview was a dialectic, cooperative inquiry (Reason 2003, p205) and it was good to record that all of the co-researchers stated they had enjoyed the experience. Interviews were conducted within ethical criteria outlined in appendix 5.

6.7: DATA ANALYSIS.

Audio recordings of the interviews were produced and following Smith and Osborne (2003), Smith, Flowers and Larkin (2009), Shinebourne (2011) an attempt was made to gain further immersion in the data through the researcher transcribing the audio recordings and then reading them through to gain an overall sense of their structure. What emerged was a compound transcript (appendix 7) formed from statements from co-researchers, which formed a narrative of the night out. The narrative appeared as containing the following meaningful stages of the night out:

- 1.Organisation.
- 2.Decision.
- 3.Preparation.
- 4.Departure.
- 5.The Night Out.
- 6.Going Home.
- 7.The Next Day's Reflections.
- 8.Reflections on Alcohol.

This formed the first stage of the phenomenological analysis and produced the basic open coding themes "*patterns and meaning produced in the data*" (Esin 2011, p108). It was found that two of the co-researchers did not in fact comply with the criteria adopted by this research. One co-researcher did not consume enough alcohol on her night out and the other had a background level, which was higher than had been revealed on screening. Both were informed of this finding and the latter co-researcher spent forty-five minutes with the researcher discussing the findings.

The initial aim was to use the well established Fractions of the Lifeworld approach which classically achieves its analysis through applying the descriptive phenomenology of the Giorgi (1979, 1985, 2009) method and then carrying out a further description and explication framed by

the givens of existence. In proceeding in this way the Sheffield School method applies the themes of the givens of existence to analysis of a lifeworld narrative, which action fractionates that narrative in order to reveal its otherwise veiled depths. The application of the epoché rules out of play the anticipation of any ideal or universal structures and focuses on the “*things themselves in their appearing*” (Ashworth 2003, p147). SEA similarly takes the narrative of lived experience and analyses it in performing psychotherapy. All three stages of the phenomenological reduction, epoché, eidetic, transcendental are applied and what appears is described and mapped out using the following way-marks that I take from Deurzen (2011):

“By clarifying the explicit, the implicit will be revealed . . . a large and denied difference between the explicit and the implicit [demonstrates] they [are] deceiving themselves about their part in their lives . . . [look] for the themes that stand out in the client’s experience of the world . . . ask yourself: What is the theme? What is the client evading? How are they trying to be alive and fulfilled? . . . Values and beliefs . . . relate to the spiritual dimension of experience and will be more implicit than explicit.
Deurzen (2011, p146-148).

The resulting data are then analysed against the four dimensions of existence and then in order to further deepen our understanding of the co-researcher’s worldview consideration is given to their projects fears and tensions (Deurzen 2011, p147).

From this analysis comes greater “*complexity and subtlety*” (Deurzen 2011, p147) and the emergence of meaning which is “*implied and embedded in the client’s words*” (Deurzen 2011, p147). From this emerges the client’s existential structure.

SEA and the Fractions of the Lifeworld take the story as being of great importance and analyze it accordingly using an open thematic analysis to bring forth more complex underlying themes.

Thematic analysis focuses on the narrative content as its main source of data (Esin 2011, p108) and the thematic model is also:

“ . . . useful for theorising across a number of cases, finding common and different elements between the narratives of different research participants.”
Esin (2011, p108).

This ability to theorize across cases is useful for the research undertaken here with eight co-researchers each lending their voice to the narrative to be analysed. Esin (2011, p108) goes on to provide in tabular form the four stages of thematic analysis. I have adapted that table here as appendix 6 to fit the particular case of this research and to form the methodological structure including additional stages 3 and 4 to include SEA and Fractions of the Lifeworld respectively.

Founded on its use in psychotherapy and with its focus on the emotional content and movement that is the lived experience of the individuals who narrate their story SEA produces emotional-psychological themes. The Sheffield School approach produces psychosocial themes in its explication of the lifeworld. A combination of the two heuristics produce rich themes and a vivid explication of experience of a night out which link back and forth as verification of emergent meanings.

6.8: THE APPLICATION OF SEA.

The dimensions of existence are temporal dimensions which:

“ . . . perpetually overlap, bear each other out and ever confine themselves to making explicit what was implied in each, being collectively expressive of that one single explosion or thrust which is subjectivity itself.”
Merleau-Ponty (1945, 2007, p437).

That thrust of subjectivity is shadowed by successive adumbrations of interlocking transitions and synthesis. That transition-synthesis is lived-time and hence the ‘lifeworld’ dimensions of existence and time are one flowering which, in the natural world, we cannot grasp except as situation:

“ . . . since consciousness takes root in being and time by taking up a situation, how are we then to describe it? It must be a comprehensive project, or a view of time and the world which, in order to be apparent to

itself, and in order to become explicitly what it is implicitly, that is, consciousness, needs to unfold itself into multiplicity.”
Merleau-Ponty (1945, 2007, p493).

The unfolding of the dimensions of existence obtained through the eidetic reduction expressed in words leads to the intersubjectivity of the transcendental reduction and a wider and deeper explication. The words, sentences, paragraphs we produce are, if the phenomenological reduction is thoroughly carried through, the expression of life lived. They have their grounding in the prior experience of the co-researcher and researcher and it is to the extent of the prior affective experience of these researchers that the words hold their validity. Unlike merely naming words such as ‘house’ or ‘car’, which are not the objects themselves, the words used by the researchers are grounded primordially in affective experience and are a direct linguistic expression of the lifeworld. Moran (2006, p12) describes this process:

“ . . . experience before it has been formulated in judgements and expressed in outward linguistic form, before it becomes packaged for explicit consciousness . . . all cognitive activity presupposes a domain that is passively pregiven, the existent world as I find it. Returning to examine this pregiven world is a return to the life-world (Lebenswelt).”
Moran (2006, p12).

6.9: THE COMBINATION OF SEA WITH FRACTIONS OF THE LIFEWORLD ANALYSIS.

SEA will form the main thematic and dimensional analysis before Fractions of the Lifeworld (Ashworth 2003) will form a heuristic for a further liberation of explication / verification based on the understanding that SEA has revealed. As Ashworth (2003) points out the fractions of the lifeworld:

“ . . . are heuristic only . . . the seven are all perspectives or analytical moments of a larger whole which is the situated embodiment of the human individual. But heuristics, themselves not necessarily based in thorough phenomenological clarification, may—used correctly—be of immense value in description.”
Ashworth (2003, p151).

Like the Fractions of the Lifeworld (Ashworth 2003), SEA (Deurzen 2010) is also a heuristic and both follow from the project of Husserl's "*Different Regions of Reality*" (Husserl 1980, p1), which can themselves be seen as a heuristic. The use of these heuristics allows a:

" . . . focus on the distinct actualisations of the lifeworld-structure, which is evidenced locally and temporarily by the co-presence of particular individuals with their special set of projects."

Ashworth (2003, p146).

SEA is framed to allow a clinical psychological / psychotherapeutic understanding of the clients' psychological structuring of their unique lifeworld and has a solidly based history in this field. However, it has probably not previously been applied to research of a particular phenomenon such as the good night out. The Fractions of the Lifeworld is an approach that seeks to gain an understanding of the social psychological structure of a lifeworld, and has a substantial background in social psychological research particularly in medical and healthcare settings. Both seek to explicate the idiographic structure of an individual lifeworld. For research such as I am undertaking here into the tacitly given and covered over movements of the emotions, the data capable of being generated by SEA which specifically takes into account the emotions across the dimensions of existence allow a penetrating and lively analysis of the person's underlying psychological structuring. Furthermore SEA uncovers the flow of the structuring, the intentional character of the everyday aspects of the lifeworld as a continuous free action, as lived time grounded in the dimensions of existence which validate each other as the essences which belong to the everyday world:

"The truth is that everyone sees 'ideas', 'essences,' and sees them, so to speak, continuously; they operate with them in their thinking and they also make judgments about them. It is only that, from their theoretical 'standpoint,' people interpret them away."

Husserl (1913, 1998, p41).

In the event of the dimensions failing to validate each other the emotions of the dimensions combine in the intuition of confounding conflict, thus providing us with a negative capability (Keats

1817), an ability to see the shortfall of emotional structure through experience of lack. In that event we are given a further explication of the lifeworld this time as non-completion of meaning.

I am left with the problem of how to deal with the data gained through SEA when conducting the fractions analysis. My solution is that the themes and meanings found by employing the SEA analysis can themselves be analysed by applying a fractions analysis to form a second layer of analysis which allows more expansive reflection. The purpose of this layered approach is to ground the tacit psychological and emotional essences in the social and cultural fields of the fractions and equally the social and cultural overview of the fractions is psychologically and ontologically grounded by the phenomena explicated by SEA.

Before beginning the analysis of the data all of the information contained in the literature review together with all other presuppositions must be put aside. None of the findings of the literature review informs us of the lifeworld of the woman who goes for a good night out in the concrete subjective understanding of the woman herself. Accordingly, these things will be subjected to the epoché. It is hoped that in having carefully recorded what I exclude to attain the epoché I have also dealt with a particular problem associated with this research namely the interplay of two material things, body Körper and psychoactive chemical substance, alcohol. These are both intimately intertwined with subjective experience and yet this intertwining will not be considered further except through the concrete subjective experience which is the lifeworld of my co-researchers.

6.10: REFLEXIVITY.

My way of working as a psychotherapist is not only to reflect, by which I mean think about, what my client tells me through words and body movement, but also to recognise that a reflexivity will inevitably be needed. By this I mean that I attempt to maintain an immediate self-awareness of my own impact on the research. Part of my reflexivity with regard to this research is on the choices I

have made of methodological aspects. Another reflexivity brings me to note that my sociocultural background is similar to that of my co-researchers and yet another brings me to notice that I am male while my researchers are female. All of these things influence not only the overall way in which the research is undertaken, but also the immediate intersubjective and interpersonal meeting between my co-researchers and myself. Finally all of these subtleties combine in a reflexive monitoring of the ethical position at each moment of research and analysis. It is inevitably the case that the results of this research will be a co-creation between co-researchers and myself.

6.11: MY JOURNEY THROUGH THE METHODS: PRAGMATICS OF THE RESEARCH METHOD.

In Chapter Four I dealt with the philosophical underpinnings of the methodology used in this research. In Chapter Five I considered the linking of philosophy and method whilst in the current Chapter I have described some of the problems and benefits associated with the choice of thematic analysis, SEA and Fractions of the Lifeworld as the heuristics employed in my pluralistic methodology. I will now describe the pragmatic choices I made in deciding on my methodology and discuss why some other methodologies were excluded.

In conducting research in the existential tradition I placed myself in the realm of descriptive psychology and therefore phenomenological philosophy that is the most sympathetic underpinning to descriptive research. I looked towards the Fractions of the Lifeworld approach to enable me to grasp the subjective experience of women on a night out. This social psychological approach provided a firm method of setting the event of the night out in its rightful social dimension. The Fractions approach requires a generative method of data analysis to supply it with data for analysis and initially I turned to IPA (Interpretive Phenomenological Analysis) for this. However, I realised with some surprise when considering the Fractions approach that SEA with its dimensions of existence method represents an excellent fit to the Fractions approach. SEA generates an infinite quantity of data of great depth firmly rooted in the individual co-researcher's uniqueness and

ideally suited to further analysis by the Fractions approach. Given the difficulty of establishing a pluralistic methodology in an acceptable and valid way the opportunity to use SEA to generate data for Fractions analysis represented an exciting prospect of an harmonious fit of one approach with the other; in my view a better fit than exists between the more Heideggerian phenomenology of IPA and the Fractions approach with its base in the lifeworld of the later Husserl. The hermeneutic established by utilising the philosophical affinity between SEA and Fractions assisted me as researcher to “*stay close to the given*” (Mohanty, cited in Giorgi 1986, p9). Moving through a hermeneutic cycle was still possible, as it was with IPA and yet the underpinning philosophical ground used by SEA and Fractions allowed me to restrict myself to “*making assertions [of explication], which are supported by appropriate intuitive validations*” (Mohanty 1983, cited in Giorgi 1986, p9). This allowed an intuitively better fit than the double hermeneutic of IPA in which the “*researcher is making sense of the participant, who is making sense of x.*” (Smith, Flowers and Larkin 2009, p35). The IPA hermeneutic would have taken me further from the explication of the concrete lived experience, the lifeworld, than I wanted to go. The double action is still present in my methodology through the reflexive action that continually brings me to the centre of the work as intentional consciousness. However, it is confined and expressed through the philosophy of Husserl’s phenomenology, which I have discussed at some length in Chapter Four, and moves us towards explication, rather than to thought processes which conceptualize and idealise and therefore become a more distanced ‘sense making’. Staying closer to Husserl’s phenomenology facilitates staying closer to my co-researcher’s voiced ‘Being’, to the possibility of avoiding empiricism and rationalism and to achieving the concrete explication of co-researchers’ lifeworld through a transcendental subjectivity and intersubjectivity.

A pilot analysis of one co-researcher transcript utilising SEA generated so much data that it became obvious that the principal researcher would be overwhelmed by data from eight co-researchers with an impossible task of analysis within the constraints of the DPsych project. Accordingly thematic

analysis was used to generate the themes of the night by amalgamating the accounts of co-researchers into a single poly-vocal themed transcript that was then analyzed by SEA. The addition of a thematic analysis added a further hermeneutic to the structure making a series of six formal major cycles of analysis and, as a result of the inclusion of reflexivity, many minor cycles within each major cycle. The six major cycles were 1) conducting the interviews, 2) typing the transcripts, 3) theme making from amalgamation of co-researchers' voiced descriptions, 4) carrying out the SEA analysis (itself hermeneutically structured), 5) analysis of the data produced by SEA with the Fractions of the Lifeworld heuristic, itself hermeneutic in nature, and 6) holding a reflexive awareness through each movement through the analysis. This process is described in appendix 6 where the layered structure provides a multiple hermeneutic, founded on phenomenology that leads towards explication rather than explanation. Ultimately a sense of seeing 'essences' came in one moment of surprise as the transcendental intersubjectivity mentioned in appendices 1 and 6 burst on the researcher's awareness.

It must be stated that the stages of analysis represented by columns one and two of appendix 6 were put in place as a conceptual model after the pilot analysis as a means of coping with the large data pool which would be generated by subsequent analysis of the other seven co-researcher transcripts. This meant that the first co-researcher's transcript was analysed using first IPA and Fractions and then SEA and Fractions. After this pilot analysis SEA was chosen partly for the reasons just outlined above and partly for its ability to work with the horizon of the mode of our Being which I refer to as lived-time; an ability gained from SEA's use of Husserlian philosophy which I have already discussed, particularly in Chapter 5. The final column of appendix 6 describes the actuality of the researcher's experience as it emerged through the implementation of the conceptual model. The steps of a full phenomenological description were present within each movement of this process and yet the eidetic and transcendental reductions appeared with increasing strength during the SEA and Fractions analyses, which was taken as a demonstration of validity. It was as if the

process of phenomenological analysis began with the epoché (see appendix 1) and then swept down and across the other categories listed in appendix 1 from top left to bottom right finally ending with transcendental intersubjectivity and the surprising revelation of co-researchers' Being.

It was recognised that the night out could have acted as part of the narrative of co-researchers' lives and as such narrative research could have been carried out. However, narrative research requires "*an hermeneutic inquiry . . . across the lifespan*" (Crossley 2000, p104) and in this research I was only interested in a description of the emotional movement within the night out event. Furthermore the boundary provided by this limited span of interest provided an ethical boundary, which protected my co-researchers (see section 6.12 below). Another methodology ruled out because of ethical reasons was Grounded Theory, whilst Discourse Analysis was ruled out for ethical reasons discussed in section 6.12 below and as being too closely associated with constructs of experience rather than description.

6.12: ETHICS IN PRACTICE.

Ethical considerations are present throughout the research and as can be seen from section 6.11 above closely allied to the methodological decisions. A narrative approach would have extended the research into other areas of the co-researcher's lifeworld, including family of origin and the details of work life making it much more difficult to conceal the co-researchers' identities. Utilisation of Grounded Theory would have created problems associated with the researcher becoming a worker in the field. Ethical considerations also influenced some recruitment decisions, for example in terms of screening out vulnerable individuals who may have a recognised alcohol problem from acting as co-researchers. The ethics utilised complied with those of Middlesex University (see appendix 5) and also with my personal stance as a psychotherapist and counselling psychologist researcher conducting research in his own region. For example undertaking fieldwork would have had a possible influence on my overall ethical standing.

As already stated in section 6.5 above recruitment was through gatekeepers some of whom were previously known to me whilst some who were introduced to me by a mutual colleague. These gatekeepers were in positions in which they were in contact with many women who fitted the criteria on age and employment required for my research and gradually over time they passed the word to their workforces from which co-researchers eventually volunteered. This was a lengthy process to the extent of becoming of great concern as to the likelihood of recruiting enough co-researchers and it had the great benefit that it applied a natural screening out by the gatekeepers of any possible co-researchers who were likely to already know me in any professional capacity. This assisted in the assurance of confidentiality of information revealed by co-researchers during the later interview stage. Gatekeepers were not informed whether or not any particular prospective co-researcher actually volunteered or was accepted as a co-researcher.

Interested individuals were sent an information sheet and two informed consent forms (see appendix 5) one to be kept by them and one to be signed and returned to the researcher. A stamped addressed envelope was enclosed for return to the researcher's business address. This process ensured that prospective co-researchers did not feel pressure from being asked to sign a consent form at the first screening interview and it gave them the opportunity of withdrawing without further contact. Most first screening and subsequent interviews proper took place on neutral ground in a psychotherapy consulting room within a women's organisation. The exceptions were two interviews that took place at the co-researcher's workplace in an interview room arranged by them, each separately to the other since they worked in different places. In both situations other people were always within the immediate vicinity though not within the actual room used for the interviews. This arrangement allowed a feeling of safety for co-researchers and researcher alike. One co-researcher offered to arrange for a group of ten to fifteen women to meet with the researcher in a quiet bar for all to be interviewed at once. The researcher politely declined this offer. This offer

might have revealed useful information and it would have represented ethnographic research which had already been ruled out as ethically unsupportable in the context of researching a 'good night out'.

At the start of the initial interview the researcher went through the information sheet and the informed consent form to make sure that participants were fully aware of the procedures and satisfied to be involved. Particular emphasis was placed on the confidentiality of the information co-researchers provided to the researcher. This confidentiality was necessarily limited since it had at some time to become the subject of a written work. To overcome this problem all co-researchers chose a pseudonym that was used in typing the initial transcripts. After that stage the name was changed again at random to one of a number of names selected by the researcher and different to both the real name and chosen pseudonym. The employment details of co-researchers were also changed to further preserve confidentiality. Baseline data was collected on 1) age; 2) ethnicity; 3) religion; 4) employment; 5) marital status; 6) parental status; 7) frequency of bingeing; 8) background level of alcohol consumption and 9) wellbeing. (See appendix 5, project proposal, for the forms used). The information collected was used to screen out those with a high background level of alcohol consumption and those with a low wellbeing score. This acted as a safeguard against the inclusion of vulnerable individuals who may be negatively affected by the research process. It also tightened the criteria for inclusion to those who are relatively happy with their current lifestyle. All co-researchers were made aware that if they felt any negative impact from the interview they could withdraw at any time up to the start of transcribing the interview, effectively one week after the interview. If any negative effects were experienced after the interview co-researchers could call the researcher on a dedicated telephone number purchased solely for that purpose and if necessary a supportive meeting with the researcher or with a female psychotherapist who had previously been asked to stand by, could be arranged. In the event all co-researchers stated

that they had found the interview acceptable and many described it as a useful and welcome experience.

CHAPTER SEVEN:

STRUCTURED EXISTENTIAL ANALYSIS: THE STORY OF THE NIGHT OUT.

In what follows the names, occupations, etc of co-researchers have been changed to preserve anonymity. In all sections headed ‘**Dimensions of Existence. Projects, Fears, Tensions.**’ a system of codes is used which demarcates the movement of emotions across the dimensions of existence. A fold out key to these codes is provided as appendix 8. Numbers in square brackets [] relate to specific locations of quotations within co-researchers’ original transcripts.

7.1: ORGANISING THE NIGHT OUT.

7.1.1: DESCRIPTIVE VOICES.

Kate is a thirty eight year old teacher who says she enjoys her work. She has two boys aged eight and ten and describes herself as happily married and with a passionate interest in painting and drawing people’s faces. With regard to her nights out she is very clear that she does not:

“ . . . normally initiate but I’m the same with friendships . . . I’m never the initiator . . . I probably wouldn’t have any friends! Because I wouldn’t be bothered, you know?” [1/7/933-939].

Although Kate says she does not “initiate” her nights out she also says she organises them when her husband and children are away visiting his parents.

Eva is forty-nine and relies on her friend Carol to organise outings:

“I only go out socially with Carol . . . she texts me to ask me if I am going . . . I don’t go out . . . with my friends, it’s hers . . . she’ll contact the others and ask them.” [4/4/1-13].

Eva is married and a mother. She has one child who has left home for employment. Eva’s husband runs his own business whilst Eva works in the NHS. Her interests cluster around fitness and health and she is an enthusiastic gym member, likes walking and attends the local rugby team’s games.

Eva also told me that her husband likes to attend football matches and that they seldom go out together:

“ . . . we used to go out socially weekly . . . But I mean if we go out now . . . generally no. He’s a Terrier’s fan so that’s what’s wrong he’d love me to go but I won’t. So no we don’t really.” [24/6/81-85].

Where Kate and Eva rely on others for organising the group night out two other co-researchers, Abbie and Ruby, say they act as organisers. Abbie told me why she takes the initiative:

“ . . . various friends . . . like a night out in town . . . it’s always me that . . . orchestrates them. I like a night out at a weekend because otherwise . . . I’d be sat at home. So I text and say does anybody fancy a night out?” [3/3/29].

Ruby says she does not stop at nights out:

“It’s just a case of what time are we going out so we’ll just, “C’mon, shall we go out a week on Saturday? . . . make that a night . . . we . . . juggle it around our shifts . . . we have a couple of girlie weekends a year yeah? . . . Last year we went to Oxford and I “C’mon . . . we’ve been to Oxford, why don’t we go to Cambridge?” [6/8/54-88].

Abbie and Ruby might be imagined to be the organisers who bring Kate, Eva and the others into the night out but as far as I can ascertain no co-researcher knows any other co-researchers. Abbie and Ruby are perhaps the most isolated of the four co-researchers mentioned so far. Abbie lives alone, her three sons having left home and her husband having died some years previously. As her statement says she does not want to *“be sat at home”* [3/3/29], and as well as taking part in nights out Abbie goes to various groups studying philosophy and Zen. Her NHS career brings Abbie into close contact with many people and she told me that she enjoys her job. Ruby is divorced and works as a manager in the NHS and she said nothing about her feelings for her job but did reveal that her children had left home and that she is divorced.

The youngest co-researchers did not explicitly say how the night out is instigated and make similar statements to each other about where the night out starts and their role in that. Iris, who is a twenty nine year old social work student studying for an MSc and the youngest co-researcher says *“we’ll*

probably start erm at my house" [7/5/13], a house she shares with her boyfriend. Zoë says *"friends . . . come round and meet at our house"* [8/10/4]. Zoë is 32 and works in a specialist organisation with children. She also lives with her boyfriend, has a young child and at the time of the interview was pregnant. To ensure that the child is cared for, Zoë and her partner have recently tended to organise separate nights out rather than go out together. Because of Zoe's pregnancy she has stayed at home recently and she says:

"I'm looking forward to going back out again with my friends and . . . having a few drinks . . . a dance. And . . . a bit of fun . . . I think sometimes you can lose yourself in parenting." [9/10/228].

Iris disclosed that she has had:

" . . . the same group of friends . . . since . . . university . . . people have been added . . . me or my . . . friend, Alison who organise things . . . discuss things between ourselves . . . what we think we should do . . . we . . . organise it [by] E-mail . . . group emails and see who's interested in coming out . . . somebody . . . might say someone's not been out for ages and then one of us will say, " Oh, we'll try and think of dates when we can . . . as a group of girls." [10/5/28-41].

Erin does not explicitly mention who organises the night though she is clear that she goes out less than her friends do. *"They . . . go out . . . regularly but I only join them . . . once a month. That's enough for me"* [47/6/15]. Erin has no children and lives with her husband who has taken early retirement. She enjoys walking and has an interest and some ambition in politics.

The remaining co-researcher Amy is 50 years old and lives alone having been divorced some years earlier. Amy indicated that she has little contact with her children. She says she has:

" . . . two different kinds of nights out, mainly it's to socialise . . . two groups of friends. One group . . . get[s] together and there will be . . . ten to fifteen of us . . . They are in quite serious relationships or married . . . And then the other group . . . I go out with is more . . . fun laugh joke chat . . . not as serious . . . the big group it's more chatting . . . what we've been doing the last few weeks and then . . . I have another side where it's a fun thing . . . a different scene all together . . . more people come up to you and chat . . . also we're single." [21/9/3-10].

“I just send a text saying do you fancy going out . . . or they’ll do the same for me . . . just by text . . . are you going out tonight . . . can I join you?”
[11/9/183].

7.1.2: THE EXPLICIT, THE IMPLICIT AND SELF DECEPTION.

Kate explicitly says she does not instigate the night out *“I’m never the initiator you know? . . . Because I wouldn’t be bothered, you know?”* [1/7/933-939]. Yet by some means that Kate is apparently not fully aware of she goes out precisely when her husband and children are away. Implicitly therefore some structure is applied by Kate to the night out’s organisation. Abbie initiates nights out to prevent her being *“sat at home”* [3/3/29] and Ruby who is also liable to be at home alone similarly recognises herself as an organiser of nights out. Eva is married yet from her description of her husband’s love of football there is also a sense of her being alone in terms of ability to go on social outings with him. Erin, Zoë and Iris all live with boyfriends or husband and gave no information to indicate that they may be at home alone. However, Iris says *“Oh, we’ll try and think of dates when we can do as a group of girls”* [5/5/28-41] and this implicitly expresses the desire to go out without husband and boyfriends. It is also an indicator that something different can be experienced *“as a group of girls”* [5/5/28-41] to what they normally experience when with husband and boyfriends. In Zoe’s case caring for her daughter demands that she and her boyfriend go out at different times and her expression of her belief that *“you can lose yourself in parenting”* [9/10/228] is a tacit indication that going out is a way of finding herself again. Amy is perhaps indicating a mood when she says:

“It’s a fun thing . . . a different scene . . . more people come up to you and chat . . . also we’re single.” [21/9/3 - 10].

And she contrasts that to the good night out with her other group of friends who are *“in quite serious relationships or married and obviously”* [21/9/3-10]. The uncompleted statement perhaps implies that those in serious relationships are in some way constrained in such a way as to be unable or not free to have the *“fun thing”* [21/9/3-10] and /or that being single means that meeting with men is part of going to town. Implicitly present in all these statements is the sense of something

missing in life or some unease or boredom with their experiences of life and a desire to experience something different or better.

We can see that some motivations for organising a night out are potentially about not being alone, being with, being part of, being different, being free and free to have fun, being able to find oneself, escaping some boredom or unnamed unease and having something better. There is an implicit indication of transcendence towards meaning being intrinsic to the motivation for organising the night out. The way towards meaning might be seen as experiencing something more or different:

“We do wear different hats at different times and going into town is a release of the week. I like to do it on a weekend because it frees me from the kind of almost like the constraints of being mum, being professional and being there for everybody else.” [20/3/363].

The repetitive nature of the night out event is explicitly present in many co-researchers’ statements.

For example Erin reported:

“They tend to go out . . . regularly . . . I only join them about once a month. That’s enough for me.” [47/6/15].

There is then a regular pattern to the night out’s frequency. The night out may represent a repeated need for renewal, or a repeated seeking after renewal, release, escape and /or meaning. These underlying factors are outside of the thinking of co-researchers and this fact may represent a deceit of the self through veiling of the primordial nature of these moods that come before thought.

7.1.3: INCREASING THE COMPLEXITY OF THEMES.

From the initial open code ‘Organising the night out’ several more complex themes emerged.

Home Alone:

Several co-researchers know what it is to be at home alone either because they live alone or have to be at home for childcare and it is possible to imagine that co-researchers with husbands or

boyfriends are at home alone in the sense that they have no female company available at home and seek company “*as a group of girls*” [5/5/28-41]. Since the direction of motivation for co-researchers is towards the night out or away from something, a further theme emerges as the polarity away from or towards something.

Away From, Or Towards:

The possibility is immediately apparent that co-researchers may be moving away from an experience, which may be associated with being alone. Or that they are moving towards an experience, real or imagined, of being less constrained by duty to others and able to put themselves at the centre of their own attention in a social situation. These two movements may act in combination to produce the night out. This realisation requires the insertion of yet another theme.

Movement, Space and Time:

Going for a night out already shows itself as action in geographic terms of giving up the smaller space of home for the larger expanse of the night out townscape. This may have its counterpart in the psychological experience of expansion of the self through the occupying of more geographic space and the sensations of greater physical movement. The opposite pole of this experience is that the co-researcher occupies a larger physical percentage of the smaller space that is home than she does of the larger space of the night out and this might be true in both geographic and psychological terms. Home may be experienced as a physically and psychologically tighter, more constrained space and also as being safer, more boring or tedious space compared to the night out space. The night out space is believed by co-researchers to contain more opportunities for a richness of experience. Finally the fact that the night out is cyclically repeated implicitly lends a ritualistic structure to its recurring.

Social Experience:

The richness I mentioned above comes from opportunities for meeting friends and for a greater variety of experiences than are available at home. However, the public nature of the night out may represent a constraint on behaviour that would not be in place in the privacy of home and it may also represent greater threats compared to the safety of home.

As A Group Of Girls:

Going out “*as a group of girls*” [5/5/28-41] represents a statement of intention and ownership. The intention is not completely clear at this stage in the research but the statement is clearly one of ‘I am a girl’. And from this flows the statement ‘I am with my friends who are also girls’. This sets up two polarities; a) ‘I am a girl and some others who are not girls exist’; b) ‘I combine with my friends and form a ‘we’ and others exist who are not part of this ‘we’. Other statements are implicitly part of these statements, for example ‘I belong to this group’, ‘I exist’, ‘I am a girl and not a man’ and ‘men exist’.

Listlessness:

Co-researchers have jobs that they are happy with and hobbies and like to explore new places and experiences and have fun, yet at another level there is no apparent overarching passionate interest. Rather, anything new will do as long as it provides pleasure. There is a peculiar mixture of desire for something un-named and a nonchalant feeling or perfunctoriness about what is chosen.

7.1.4: VALUES AND BELIEFS.

So far only a limited amount can be said on values and beliefs. Perhaps what can be said most readily is that co-researchers value being together with other women as friends. It is also possible to say that co-researchers believe the night out to be “*a fun thing . . . [and] a different scene all together*” [21/9/10]. That “*people come up to you and chat*” [21/9/3-10] and that being single, or not with a partner, makes a difference in some way, as Amy says “*also we’re single*” [21/9/3-10].

For some co-researchers such as Abbie being “*sat at home*” [3/3/3/] carries a negative value and going out carries a positive value. Zoë “*you can lose yourself in parenting*” [9/10/228] and by implication other co-researchers believe that the event allows them a way of extracting themselves from routine and finding themselves again. What is striking is that no very clear or strongly held values are expressed but rather a belief that any new experience is good for a person if it is entertaining, Oxford or Cambridge, it does not matter.

7.1.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

Co-researchers indicate that for them being at home sometimes brings thoughts of deflation (PT4↓), isolation (SF6 □) and from these thoughts springs the spiritual intuition to aspire (SI 8↑) to something better. This in turn is guided by confidence (PT 11↑) that the something better can be found in the form of pleasure (PS 11↑) in the acceptance (SF 11↑) by their group of friends and possibly others. There is a hint also from Zoë that this aspiration is no mere desire for pleasure but rather allows a re-connection with the self. In other words that the reason for the night out is to change the reference point from care for others and restore the ‘I’ as centre of reference. Since such an act of restoration is fundamentally central to projects and meaning it is a transcendence of spiritual intuition a movement that is not a mechanical movement of apprehending the situation but an apperception which links to, incorporates and transcends the dimensions of existence.

7.1.6: COMPLEXITY OF MEANING.

This first theme demonstrates that any analysis will involve not only every dimension of existence but also the mode of time that is the movement of transcendence that we call life. Paradoxically the explicit act of going out intrinsically carries within it a desire for difference and new experience and a desire for re-connection with the familiar in the shape of friends and the temporarily forgotten ‘self’. This re-connection is understood by all co-researchers and might be seen as the bringing to life of a shared social mood. It is also a re-connection with an event that is different to the everyday

but very familiar in its cyclic return as ritual recurrence. Freedom appears as extended lifeworld space, which in its difference offers movement away from the tedium of the rest of life.

7.2: DECISION.

7.2.1: DESCRIPTIVE VOICES.

Kate says she decides she is going out about three days before the actual event as it is then she receives text messages from her friends suggesting a night out and at that moment she gets a *“feeling for it, for where I’m at”* [16/7/911]. It is by way of this feeling that she apprehends the situation and reflects on whether she is *“up for it”* [16/7/911] or not. However, despite the decision being made Kate still has a feeling of ambivalence about going out and says:

“I prepare for it with erm, a mixture of dread and excitement . . . “I’ve always . . . got an inner conflict.” [12/7/10].

Kate is clear about the benefits of staying at home:

“ . . . to just stay in and not have to switch on the thing that I switch on , you know the social face.” [14/7/32].

However, Kate also says that going out is good for her:

“ . . . it would be really easy for me to . . . be quite solitary . . . I know I should [go out] it’s good for me to get out to meet friends.” [15/7/36].

“I’m out in the world I know it’s good for me . . . and I’ll come back the better for it.” [17/7/979].

Zoë has also struggled with the decision to go out and she says that she has:

“Not wanted to go out. But when I’ve gone out I’ve been . . . fine . . . that’s maybe because I want a night in or I don’t want to get hammered . . . But the mood is generally one of optimism and positivity you know.” [19/10/188].

Zoë and Kate are the only two of the co-researchers who directly report ruminating on the decision to go out after the organisation stage. For other co-researchers the topic is not mentioned at all or

the decision to go out is bound to the process of organising the night out. Abbie's description of the interacting factors are typical of the other co-researchers and these factors come together in creating new awareness of choices which might be made:

"I text and say does anybody fancy a night out? . . . there might only be one, sometimes there's two or three. I . . . prefer to have more than one . . . I'd rather . . . be in a group . . . the dynamics I think . . . sometime you might choose to go out in twos because you . . . want some special time with that one person. If they have a bit of a problem . . . and they need that . . . But other than that . . . if you're in a group . . . if somebody starts chatting to somebody and there's only two of you then the other one's left stood . . . But if there's two or three of you, you can do that because you can talk to somebody and . . . they have got a chat going with each other." [3/3/33-45].

7.2.2: THE EXPLICIT THE IMPLICIT AND SELF DECEPTION.

Kate reports that on deciding to go out she enters into what she calls an inner conflict. This conflict is explicitly about *"not have [ing] to switch on . . . the social face"* [14/7/32]. Yet she also says *"I always know I'm going to go out"* [16/7/893] and that this knowing is from the time of being asked out. The apparent contradiction is made sensible when we notice that implicit in deciding to go out is the production of tension, *"dread and excitement"* [12/7/10]. Implicitly going out carries a negative and a positive aspect for Kate. Without ever explicitly clarifying what the dread is of, she told me she believes she *"should encourage [herself] out in the world and I'll come back the better for it"* [17/7/979]. Kate provided an indication of why she encourages herself to go out:

"it would be really easy for me to . . . be quite solitary . . . but . . . I know I should [go out] it's good for me to get out to meet friends." [15/7/36].

Zoë's uncertainty about going out based on her not wanting *"to get hammered or whatever"* [19/10/188] reveals an implicit assumption that in going out she will get hammered. The automatic association of alcohol with going out is characteristic of all co-researchers. Choosing not to get hammered is not considered and mood changes to one of *"optimism"* [19/10/188] on departing, which implies that mood changes either with alcohol or other influences.

For Eva nights out are based on her being free at weekends because she and her husband do not go out together. Implicitly Eva either prefers to go out and her husband does not or he goes out to a place she does not like and leaves her alone which she also does not enjoy.

For Abbie the decision to go out is based on whether or not she can get enough girls together to make a group. She was clear about her reason for this, telling me that she prefers the dynamics of a group and that a group allows one member to chat to someone outside the group without the remaining members of the group being left alone. Implicitly then Abbie does not like being left alone and organises a large enough group to secure herself company:

The decision to go out contains within it many elements that act to structure the night out.

1. The size of the group must be large enough to provide safety and the opportunity to leave the group to chat to others without any group member being left alone.
2. Deciding to go out is a matter of much tension for some in terms of putting on "*the social face*" [14/7/32].
3. The social face implicitly means that a different face, or a face which veils the real, or a face of performance is put in place.
4. Alcohol is explicitly believed to facilitate the overcoming of these tensions through its ability to "*make(s) you cheekier*" [86/7/369-382].
5. Implicitly anxiety is reduced by means of alcohol intake since this produces a synthetic courage that brings actions and extroversion based on surrendering the 'I' to the 'body-ego'.

7.2.3: INCREASING THE COMPLEXITY OF THEMES.

Being Different:

Awareness of being different when on a night out compared to when at home or work is an important and often difficult part of the decision to go out. For Kate the difficulty is having to “switch on the thing that I switch on, you know the social face” [14/7/32]. For Zoë it is the awareness that going out means getting drunk, which she sometimes feels she does not want. However, both enjoy the experience of the night out. Eva has sometimes cancelled a night out because she has had the sense of being too tired and knows that the exhilaration and excitement of the night out requires an output of energy compared to the release from energy expenditure that can be found at home. The tension produced in committing to the project of the night out is considerable as can be seen by Kate’s description of her experience immediately after decision of “dread and excitement” [12/7/10].

Life and Death:

The difference in energy in rest and excitement is a similar polarity as between the expenditure of energy that is life and the release of energy in death. Death is a quietude, which releases energy through decay and removes all worry, tension and suffering. Life is excitement that increases energy flow into the actions of living and contains the possibilities of both despondency and exhilaration and is therefore a place of tension. Death is in life since it is present in the failure of our projects and in the pain and suffering which are found in that failure. Life and death are implicitly present in Kate’s statement on “dread and excitement” [12/7/10] and life is characterised by change whilst death is unchanging.

Alone:

Being alone or solitary is a concern for all of the four co-researchers who provided information on how they make the decision to go out. Abbie does not like being alone at home or being left alone in a bar by friends. Kate confesses that she could be “*quite solitary*” [15/7/36] and believes going out will be good for her by preventing her sliding into solitariness. Zoë professes that when she goes out she becomes more optimistic and says that she has “*a very positive social group*” [19/10/188]. Eva faces the choice of going out or being at home alone. Being alone is a place of isolation and separateness associated with depressed states and staying clear of low mood is a common thread linking all four of these co-researchers. There is implicit evidence in the testimony of other co-researchers such as Amy that movement away from low mood plays a part in deciding to go out:

“I’ve not been very well and I’ve been down in the dumps . . . worrying about money . . . I . . . find it hard to relax when I am out. So after a couple of drinks you do tend to let your guard down a little bit and have a bit more fun.” [25/9/36-44].

Amy sees the consumption of alcohol as a means whereby she can join with the others in a night out and have some fun. And Kate told me she:

“ . . . wouldn’t have as much fun if I didn’t have the alcohol . . . Because everyone’s doing it . . . the alcohol is definitely fun . . . makes you cheekier.” [85/7/369-382].

There is a sense of co-researchers finding life tedious or boring at home and of desiring uplifting fun from the outing.

Oneness:

In saying that alcohol is fun because everyone is drinking it Kate highlights the importance of being at one with the others who are present. This oneness is the opposite of being alone and is an experience of being absorbed into a ‘We’, which necessarily threatens the personal ‘Me’. The union of everyone drinking together suggests a transcendence of the normal towards an ideal place of

serenity gained from surrender to the crowd and rewarded by acceptance. However, this carries the threat of rejection by the crowd and the possibility of being plunged into isolation.

7.2.4: VALUES AND BELIEFS.

The decision to embark on a night out seems to be founded on a belief that it will provide a movement from isolation to being with others. Furthermore one of the keys to this transcendence is believed by co-researchers to be the consumption of alcohol with others. Being with others is not believed to bring relief from isolation by itself and the consumption of alcohol without ‘others’ is also not seen as lifting the low mood intrinsic within isolation and separateness. Alcohol is believed to make you “*cheekier*” and this cheekiness is a transcendence, which allows sufficient confidence to engage others. Another key belief is that this movement to being with others is good for one in that it is a more optimistic and better place. My co-researchers value these movements as being enhancing of themselves, “*it’s good for me to get out to meet friends*” [10/7/36]. This shows an implicit belief that mood can be enhanced through the distraction of a night out. The belief is that being active is good and that this action of movement towards the ‘good’ also moves one away from something ‘bad’ or less good. Implicitly a belief exists that ‘things’ outside the person are able to make life better.

7.2.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

At the point of deciding to have a night out co-researchers most consistently report feelings of being isolated. (SF 6□). Co-researchers think of this as being an inferior state (PT 7↑) and therefore a place of imperfection (PT 6 □). Feeling and thought act together with the physical sensation of emptiness (PS 6 □) which sits immobile with the intuition that this is a dead place and futile (SI 6 □). Personal thinking apprehends the belief that the Being of co-researchers is an inferior state of existence (PT 7↑). This is experienced as shameful (SF 7↑) as need (PS 7↑) to be different, and as guilt (SI 7↑). Envy (SF 8↑) creates an upward movement towards an aspiration (SF 8↑) towards

something better, which is felt as a craving (PS 8↑) towards belonging (SF 12□) and the satisfaction and fullness (PS 12□) this brings. Personal thinking warns of the dangers of the night out project which hold the possibility of not being accepted that is to say of being rejected (SF 5↓). Pride (SI 1↓) stubbornness (PT 2↓) carefulness (SF 1↓) and a sense of the possibility of falling short (stinginess (PS 2↓)) bring flashes of disillusionment (SI 5↓) with the project and fear (SF 4↓). These contradictory emotions block transcendence towards purpose (SI 12□) and anxiety (PT 8↑) becomes the central emotion. However, all co-researchers agree that they know how to overcome anxiety and move to a better state of being. Alcohol removes anxiety (PT 8↑) and also prudence (SI 2↓) and carefulness (SF 1↓).

7.2.6: COMPLEXITY OF MEANING.

Implicitly the decision to remove anxiety by the use of alcohol has immanent within it the removal of restraining obstacles such as prudence and care and the release of physical sensations such as excitement. This release, this expansion of freedom, is a limited release in that personal thinking is not released but rendered quiescent by the action of the alcohol. It is this quietude of the thinking 'I' that allows expansive expression on the night out through increased courage. Paradoxically the quiescence of thought renders the project inauthentic, false in that proper apprehension of the experience is denied. The balance of Being is shifted towards the physical-body-in-the-world and away from the care that Dasein is and which is normally experienced as *Sorge* (worry or concern) for the world (Deurzen 2010, p55). In elevating bodily vigour and emptying out care co-researchers forget their finitude, their being towards death, and hence their temporality. Deurzen (2010) cites Heidegger (1927a) in clarifying the notion of temporality:

“ . . . temporality . . . has to be the horizon against which all understanding takes place, because: ‘Dasein’s Being finds its meaning in temporality.’ (Heidegger 1927a, p19).”
Deurzen (2010, p55).

In short co-researchers enter into a world of limited dimension which is temporally different to the limited world of the normal: a dimension at once timeless, careless and without meaning.

Since the movement desired by co-researchers is towards belonging, strength, satisfaction and purpose a great paradox exists in the tool they use to gain their aim. Alcohol in moving the Being from the centre of reference 'I' gives up the freedom of flexible self transformation and relies instead on the remembered past held by body and repeated in the present as perpetual fixity of time. The fixity provides a stable base for the present occurrence of the event. There is a presupposition of physical activity and expansion and of increased social extroversion and accommodation of others and at the same time a loss of authenticity as a result of the loss of thinking. Thinking is replaced as a central mode of being by the sensations and feelings of the 'body-ego' the 'body-social'.

In short the recurrent movement from the day-to-day to the night out world is linked by the ritual consumption of alcohol and other preparatory observances.

7.3: PREPARATION.

7.3.1: DESCRIPTIVE VOICES.

All eight co-researchers had something to say about the preparations they make before going out, examples of which are provided here.

The importance of preparation is emphasised by Erin:

"I . . . enjoy getting ready to go out . . . as . . . much as the girls for a drink at one or other's house first . . . we have a laugh and a giggle . . . let our hair down after a busy week . . . I probably enjoy that aspect . . . because we can interact more . . . in town it's quite busy; noisy. We . . . get split off into small groups. But we can all be together in the one house." [40/6/7-14].

What Erin told me suggests that this phase of personal preparation is of considerable importance in the night out. Erin continues by describing how she typically dresses for a night out and in her description is seen an awareness of her body as object for self and others:

“ . . . knitted dress . . . quite fitted, with dark tights . . . boots . . . bag . . . it covers everything up . . . quite figure-hugging but not to the point where it looks ridiculous . . . then . . . a jacket over it so.” [41/6/180].

Erin is describing dressing in a way which both reveals her body and hides it and which produces a particular affect on her feeling of self and effect on others. Amy also describes revealing and hiding her body:

“ I’m busty . . . I do wear lowish but not revealing too much because they’re too big already. (Laughs).” [35/9/241-249].

Other co-researchers who dress with sexual display as part of their conscious thought are:

Ruby:

“I would like to think I was sort of classy-sexy, ha! . . . I like to get dressed up . . . High shoes and; I still feel . . . like I’m sixteen . . . like, “Hey, I’m out!” . . . I do tend to live in [work uniform] unglamorous . . . I do like to be completely different to that . . . you might see somebody and they . . . say, “God, where’s your [uniform]” . . . it’s nice if you get a compliment . . . it definitely boosts your confidence.” [38/8/567-625].

Zoë:

“I used to be known for dressing in . . . really risky outfits . . . short skirts, love my see through tops . . . to dress really provocatively. I loved that whole . . . process of getting ready putting . . . makeup on doing my hair looking good. And I liked the fact that I looked good . . . it was . . . an ego boost because like wow Zoë what are you wearing today? . . . that’s changed. (Laughs loud) . . . I don’t have the figure . . . any more . . . I’m getting older and it’s . . . not appropriate for me to wear anything like I used to . . . I dress . . . more conservatively now . . . a nice pair of trousers, a low cut top, a push kind of bra . . . Maximize cleavage that type of thing . . . still feel feminine but there’s no way I still wear the little dresses . . . I used to wear . . . I used to have to tape certain things up so they wouldn’t fall out and stuff. Or little cat suits . . . I wouldn’t wear that now.” [32/10/157-172].

Kate:

“ Getting ready is all about how . . . sexy I can look to the opposite sex . . . to . . . friends as well . . . that’s the whole dressed up thing wearing the . . . paint . . . I’ll . . . wear something to show my figure off as much as I can without them seeing my lumps and bumps, which there are a lot now . . . before I had kids, I had a great bod . . . I just used to wear clothes to show off my body all the time . . . now it’s kind of a version of that. I don’t have as good a body . . . So . . . dark colours, slimmer . . . long, black silky trousers with high heeled boots . . . I could even wear . . . polo neck top . . . It’s not about showing skin. [or] . . . cleavage . . . High boots are ver important because that helps with the power feeling . . . Definitely . . . how I stand as well . . . I carry myself. Shoulders back . . . I’m very aware of my stance . . . So it’s definitely this power thing you know? Yeah. Ha! . . . I’ll curl my hair . . . that’s kind of cutesy . . . nice feeling of being powerful when you’re dressed up and commanding attention. Yeah!” [26/7/91- 197].

Erin, Amy, Ruby, Zoë and Kate are conscious of dressing in order to look sexy and are open in telling me so in their interviews. All five are conscious of revealing their bodies sufficiently and in a way which allows them to look ‘sexy’ without revealing aspects of their bodies which they believe to be less good than was once the case. There is a strong sense of both feeling powerful in gaining compliments and of a regenerative power in re-capturing past youth. There is also a sense that dressing in this way acts as a counterpoint to how these co-researchers dress at other times, for example in Ruby wearing a uniform.

Iris seems to occupy a position midway between the five women mentioned above and Eva and Abbie whom I consider below. Iris says she now dresses less provocatively than when she was younger, makes less effort and is “*sometimes underdressed*” [37/5/163-84]. In saying this Iris seems to indicate that she is less concerned about looking “*provocative*” [32/5/163-184]. However, she then says that:

“It’s still nice to wear something different . . . a dress . . . with heels . . . makes me feel a little bit nicer, a bit more dressed up . . . probably spend . . . more time and effort putting make-up on, doing my hair . . . it’s a peer pressure in a way but, I’m not thinking, “Ooh, other people are dressing nicely so I have to,” . . . it’s just what you do. You walk into a bar and everybody . . . has made the effort . . . it’s . . . just what comes part and parcel . . . it’s programmed into you . . . already.” [37/5/163-184].

What Iris says conveys the sense that dressing to a particular standard is an intrinsic and gendered component of the night out. However, Eva and Abbie are perhaps less concerned with how they dress. Eva says she would “*prefer to wear dresses*” [36/4/161-201] but in fact is forced to “*wear trousers . . . because of my shape*” [36/4/161-201]. This suggests that Eva is unhappy with the look of her body and in consequence spends little time in dressing to look ‘sexy’, “*I don’t prepare beforehand*” [36/4/161-201] though it is noticeable that thought is applied by Eva in as much as trousers are chosen as concealment. Eva mentions that she is “*funny about shoes*” [36/4/161-201] and has to “*wear something that’s comfortable for dancing in*” [36/4/161-201] She also informed me that she has had a problem with her feet since putting on weight and in consequence her “*outfits are designed around my shoes*” [36/4/161-201]. Eva has some “*good shoes*” [36/4/161-201] and is fearful of them being damaged and gives this as another reason for not wearing good shoes to town and she notes that in any case “*after a certain time people can’t even see your feet . . . when it’s . . . busy*” [36/4/16 -201].

Abbie has experienced being critically questioned by a friend on her clothes:

“ . . . *what are you wearing?*”. *I said it doesn’t matter what I’m wearing . . . You don’t have to compete with anybody.*” [34/3/248-260].

However, Abbie says that she likes to do her hair and that when her children were at home she used to ask them “*Do I look alright then?*” [34/3/248-260].

All eight co-researchers mention the importance of make-up. Examples are Amy who says:

“*I would never go to town drinking without my makeup on. I have to have my makeup. It’s like I’m a different woman. I just change roles.*” [35/9/73-77].

And Kate says:

“ . . . *that’s the whole dressed up thing wearing the . . . paint.*” [27/7/191-197].

The theatrical connotation of role changing through “*wearing the paint*” is later emphasised when Kate says:

“It’s just like to play a little, you know, like a performance.” [151/7/752].

7.3.2: THE EXPLICIT THE IMPLICIT AND SELF DECEPTION.

All eight co-researchers are explicit about preparing for the night out by changing into clothes they choose as appropriate. “*You can dress up but I dress appropriate for my age*” [75/3/240-244]. The use of the word ‘appropriate’ hints at an implicit feeling that clothes need to be relevant for the special circumstance of the night out including age-group and place. The special circumstance of the night out is the presence of co-researchers in a particular place for a particular common purpose though each may also have her own unique aspirations as well, and that this place and purpose is different to the ubiquitous run-of-the-mill daily routine. What is worn is therefore special and especially expressive of the careful consideration of each co-researcher in the circumstance of the night out. The resultant dress is an implicit idiosyncratic expression of the woman who wears it. This expression is of the particular physicality, sociality and intentionality as apprehended by the individual in anticipation of entering upon the night out. There is also an implicit sense that make-up clothes the face in the same way that clothes dress and express the body with the further intrinsic sense of hiding /revealing “*that’s the whole dressed up thing wearing the . . . paint*” [27/7/191-197] being important in both clothing and make-up. Deception is implicitly present in hiding /revealing of body and face and the newly created body and face are different to the normal everyday appearance.

There is an explicit expression by Erin, Amy, Ruby, Zoë and Kate of dressing in order to look sexy:

“Getting ready is all about how . . . sexy I can look to the opposite sex . . . not just the opposite sex.” [26/7/191-197].

Looking 'sexy' is about attracting the attention of men and as Kate reveals it is also intrinsically about being seen by other women as able to attract the opposite sex. There is a sometimes explicit and often implicit competitive nature to dressing for the night out. Kate again:

"Am I going to look sexier than A or B?" . . . desire for me is that moment I walk into the room and it's a, "I have arrived! Here I am!" . . . Egotistical, kind of above them, ha! . . . that's the buzz I get when I'm getting ready . . . waiting . . . practising in the mirror." [26/7/91-197].

Abbie perhaps also expresses the competitive nature of the event:

"You see . . . big women with like bits hanging out . . . And you think have they looked in a mirror and seen what they're like; how disgusting that looks." [34/3/248-260].

For Abbie, who has told us she does not dress up much the competitive aspect shows itself as criticism of others who have dressed up. Again there is an implicit sense of being better than or above or more powerful than the 'other'. Power is implicitly bound to the ability to attract the opposite sex. Implicit in the circumstance of the night out is the achievement of being able to attract men without revealing so much body as to attract the disapprobation and hence rejection and censure of other women. The approval of other women is therefore implicitly of great importance since its lack detracts from the overall powerfulness of the individual woman. An imbalance between being able to attract men and receive the approval of women implicitly detracts from the individual's sense of belonging, perfection and satisfaction and hence the overall purpose and meaning of the night out.

None of what I have discussed above implies or denies the possibility of any of my co-researchers wanting to form a deeper relationship with a man. The forming of a deeper relationship would be an authentic social event whereas what co-researchers have said is that they are focussed on a reflexive act. In this act the output of attractiveness obtained through dressing the body comes back to them as approval or rejection by others. If what comes back is approval then the woman's power is

liberated. However, without the desire to form a deeper relationship the action of display is implicitly an action of ‘bad faith’ or an act of play in which all, women and men together, take part.

It is explicitly the case that co-researchers are aware of themselves as older and that they think of themselves as having body shapes or facial wrinkles which detract from their attractiveness. Ruby says “*A couple of layers of make-up on and hopefully the wrinkles are not showing too much*” [38/8/567-625]. Implicit in this is the need to cover over the wrinkles or in some cases the body shape and this need of artifice in dressing implicitly carries a sense of vulnerability to criticism or rejection on the night out. Implicit in a successful night out is a feeling of rejuvenation, a sense of becoming younger. Looking in the mirror after the correct application of makeup can reflect back a younger woman. As Ruby continues to say “*I must admit I don’t usually feel much older than nineteen, ha!*” [38/8/567-625]. Such a feeling of becoming younger is an exercise of imagination and a fictitious romance, a deceit of the self. Paradoxically since lived time is the process of living and not the idealised time of the clock a truth may be approached in co-researchers’ actions that is based upon the feeling of what happens. Preparations are universally said by co-researchers to produce good feelings that add to confidence and confidence, like beauty, has a quality of radiance about it:

“It’s still nice to wear something different to jeans and your flat shoes . . . a dress . . . with heels, then it makes me feel a little bit nicer, a bit more dressed up.” [37/5/163 -184].

What is produced is caught in these words of Iris. A feeling of becoming acceptable through the art of beautification to others but also to herself and the pleasure of belonging in a crowd similarly beautified is experienced as a further surge of confidence that brings a feeling of mutuality and cooperation in the venture of the night out.

Do these preparations for the night out constitute acts of self-deception or an act of deceiving others? Or might these preparations themselves be truthful acts? Truthful in that they are required

protocol for the night to come and that in undertaking the preparations the possibility of rejection is faced and that anxiety is overcome in hopefulness. Or might all of these possibilities be present? What does seem to be present during the preparations is an increasing feeling of tension and excitement and therefore the feeling of high levels of energy. The removal of anxiety might be implied in Erin's inclusion of alcohol in preparations when she says:

"I have a bath, put make-up on, get dressed may or may or have a drink while I'm getting ready. Or I'll meet up at friends or they'll come round here and we'll have a drink before we go out." [40/6/7-14].

Though such consumption might also represent part of the ritual passage from day-to-day to night out.

7.3.3: INCREASING THE COMPLEXITY OF THEMES.

Many themes are exposed by the above analysis and here I briefly make these more manifest.

Time:

Time is present in the sense of the night being structured by the mechanical clock time, which serves as the gauge of when particular actions take place to allow departure to be synchronized with the anticipated events in town. Time is also present in the evidence of wrinkles that are covered over, clothing once worn being replaced by dresses "*appropriate for my age*" [75/3/240-244] and in the words co-researchers use to describe the process of preparation as the present point of meeting a history of life lived and a projection into the future night out.

"I still like to . . . wear . . ." [38/8/567-625].

"I used to be known," "I liked the fact that I looked good," "it was just a bit of an ego boost," "that's changed . . . I don't have the figure . . . any more." [32/10/157-172].

There are also indicators of a projected future as in Kate saying, "*Am I ready to arrive? "HI." It's like making an entrance . . . that's the fun of getting ready*" [26/7/105]. Ruby provides evidence of

what she feels like when she is ready, *“I don’t usually feel much older than nineteen, ha!”*

[38/8/567-625]. To feel nineteen now, when she is 48 years old, is a reliving of an historical event.

Recurrence, Reversion, Relapse:

The recurrence of feeling nineteen to which Ruby refers [38/8/567-625] suggests that there is a repetitiveness, a cycle of rebirth, a renaissance or reincarnation about the nights out and that this recurrence is a haunting echo of what is remembered which is reproduced in preparing for the night out. Such reversion to a previous state cannot be ‘real’ in the sense of the physicality of co-researchers or of the event of the night out. However, it may represent restitution in the present of a memory and this may be experienced as a rehabilitation of the past that can be seized upon and re-possessed. The possession of the remembered feeling is in a sense more real, though still a deceit if it is lived in the present and it may be difficult therefore to consider this present act as a relapse in the usual sense of the word, which has associations with deterioration. Rather it may be that this is an act of recrudescence of what is remembered. It has the sense of co-researchers becoming reinfected with a fresh outbreak of life and of a cyclic recurrence as ritual engagement in the night out.

Body:

Part of this fresh emergence of life is gained from the covering over and revealing of the body. Erin sums this up in terms of clothing choice:

“ . . . knitted dress . . . quite fitted, with dark tights . . . boots . . . it covers everything up but it’s . . . figure-hugging . . . but then I wore a jacket over it so.” [41/6/180].

And Amy in terms of makeup:

“I have to have my makeup. It’s like I’m a different woman. I just change roles.” [35/9/73-77].

Not everyone sets out to dress sexily. Eva would prefer to wear a dress but actually wears trousers because of her shape and wears them with comfortable shoes. Abbie also “*dress[es] for comfort . . . [because] your feet can kill by the end of the night*” [34/3/248-260]. Eva and Abbie cover over the body to a greater extent than other co-researchers and concentrate on preparation that aids the body to dance. This may be a partial letting go of the body as sexual object of desire and a determination to enter into a reverie of dance.

Social Disapprobation and Approval:

Abbie told me her way of dressing can bring social censure and ridicule. She reports one man saying “*Shouldn’t you be playing bingo somewhere*”

[75/3/240-244]. Abbie is herself critical of others “*You see . . . big women with like bits hanging out*” [34/3/248-260]. Possibly such disapprobation is based partly on current fashion and yet it seems important to note that if the night out is a recurrence of an otherwise past life it would rely for its mood on everyone present entering into the fantasies.

Fantasy:

Any ephemeral and transitory existence such as fantasy demands control and defense of its boundaries if it is to survive as a projection for its intended course. This would apply both at the level of the individual and of the crowd gathered together for the purpose of participation in the recurrence of an agreed fantasy. Furthermore the projection of a fantasy, the projection of a deceit requires the output of energy in its maintenance. In this instance energy is put into assuming the appropriate and sustainable look required for the fantasy through dressing the body. As Iris says dressing is:

“ . . . just what you do. You walk into a bar and everybody . . . has made the effort. So it's . . . just what comes part and parcel . . . it's programmed into you I suppose, already.” [37/5/163-184].

Dressing is then the obligatory personal fantasy transformation in preparation for the public space in which everyone gives their created image as an offering to the ritual of the night out.

Gender:

The part gender plays in the night out can be seen clearly in Iris's statement on dressing for the night out. It is notable that co-researchers find it possible to inhabit the town centre at night without great concerns or fears thus breaking the gender stereotype of older women being afraid to enter the town centre at night.

Tension and Release:

Tension seems to exist as anticipatory excitement and as worry. Kate exemplifies both anticipatory excitement and concern as she practices in the mirror and tension is released when she arrives:

“The desire for me is that moment I walk into the room and it's a, “I have arrived! Here I am!” . . . that's the buzz I get when I'm getting ready . . . waiting . . . practising in the mirror.” [26/7/91-197].

Change, Being Different:

Change of body shape compared to younger days has shown itself under the theme of body.

Another change, which, is universally mentioned by co-researchers, is the change of role and this seems to take place during preparing for the night out. Changing, being different for the night out can be seen in many of the statements. Amy's and Iris's are typical:

“It's like I'm a different woman. I just change roles.” [35/9/73-77].

“ . . . nice to wear something different . . . with heels . . . it makes me feel a little bit nicer, a bit more dressed up.” [37/5/163-184].

Being better than, younger, more alive are important themes and perhaps the most important is simply being different to the normal persona.

Confidence:

Anyone who sees herself in the mirror as changed for the better from her normal state and who experiences acceptance by her friends and others she meets on the night out is confirmed in the physical and social dimensions and can in consequence think confidently that she is strong and approaching her perfection. At the stage of dressing only the look of self in mirror provides positive feedback and confidence is undermined by self-doubt. Co-researchers are less confident than was once the case “*it was just a bit of an ego boost*” [25/10/156] “*that’s changed . . . I don’t have the figure . . . any more*” [32/10/157-172]. Confidence is held on to by dressing so as to defy the passage of bodily time through the art of dressing and so determination is a key element of thinking. And confidence is increased by successful recurrence in the night out ritual.

7.3.4: VALUES AND BELIEFS.

Without exception co-researchers value preparing for the night out as a space in which they cast off their work role and take on the role of the ‘sexy woman’ or the ‘dancer’. Even Abbie and Eva who dress most conservatively choose their shoes for dancing with care to ensure their comfort.

Preparing for the night out is also valued in that co-researchers believe it allows them to feel young again and to gain confidence in themselves. The belief seems to be that the night out is better for a person than staying in would be in that ‘others’ are met on the night out and the isolation of staying in is overcome. However, going out is believed by co-researchers to require them to dress and apply makeup in a way that is ‘appropriate’ so as to conform to the crowd or to stand out and gain the admiration of ‘others’.

7.3.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

Dressing for the night out is thought of as literally facing the anxiety (PT 8↑) of meeting others by taking courage (PT 9↑) by putting on the clothes and makeup behind which confidence (PT 11↑) can be taken. In the case of Kate, preparations bring about an emotion of superiority (PT 1↓) over others. This superiority brings with it a certain stubborn (PT 2↓) defiance (PT 3↓) as is witnessed by Kate's description of how she enters the bar. All co-researchers associate their preparations with an outward movement towards 'others'. This is a movement from feeling separate (SF 6□) from others to being with and approved (SF 9↑), accepted (SF 11↑) and belonging (SF 12□) with others. The tension with this upward movement of engagement is the immanent risk of being rejected and so falling back to isolation and disengagement. This feeling brings some co-researchers to talk of other women being badly dressed and implicit in this is the feeling that care (SF 1↓) must be taken to ensure they are not talked about themselves in this way. Movement to feeling acceptance (SF 11↑) and belonging (SF 12□) brings confidence (PT 11↑) to personal thinking. This upward movement to success (PT ↑) is countered by thoughts of failure (PT ↓) and consequent humiliation (PT 5↓). The possibility of such failure threatens pain (PS 5↓) and the deprivation (PS 6□) of belonging and confidence and at this preparation stage the upward movement of the emotions bring sensations of excitement (PS 9↑) and a craving for the pleasure (PS 11↑) and satisfaction to come. This intuitive rising spirit holds out the hope (SI 9↑) of a blissful (SI 11↑) time to come. These movements of the emotions are remembered from previous nights out and each check in the mirror offers that the past will be brought to future life on the night. The tension of uncertainty between upward and downward emotional movements brings a conflict (≠) for at least some co-researchers and they have considered not going out and hence remaining free of the possibility of failure. However, not going out is thought of as an act of weakness and resignation to a futile state of being and so dressing is used to overcome anxiety (PT 8↑) and boost confidence (PT 11↑).

7.3.6: COMPLEXITY OF MEANING.

Preparing for the night out allows co-researchers to move to acceptance of themselves as good enough to take part in the coming event. Dressing provides each co-researcher with the power of revelation and concealment of what each one considers to be her good (SI ↑) and bad (SI ↓ evil) physical composition. This is based on personal discernment through social feeling for what will be approved of and what friends and men will reject. A tension exists during these preparations in that on completion each then faces the challenge of the night out crowd and the possibility of rejection or confirmation of the image created. Within these acts of preparation is the creation of a different self, a self outside of their normal lives and in some way experienced as more exotic, striking and eye-catching. It might also be thought of as less boring. A sense seems to exist of stepping out of the normal and an upward transcendence to a more powerful and free state of being. This may be an aspiration to change isolation (SF 6□) for belonging (SF 12□) or from a less desolate place of being to simply fill out existence to gain satisfaction and meaning. The act of dressing is a symbolic action of this filling out of existence by expanding the range of life. In this is seen a taking courage (PT 9↑) and committing (PT 10↑) to the night out and perhaps more than the night out, to the role played out by the individual which adds to the available repertoire of life. Thinking is geared to apprehending the necessary steps needed to achieve successful performance and consciousness considers the mechanics of the physical sensations of craving (PS 8↑) for pleasure (PS 11↑) and excitement (PS 9↑). The hope (SI 9↑) of a joyful time to come provides intuitive support to the thinking and these movements of the emotions combine with the social feeling of engagement. Confirmation of the personal belief that attention to detail in dressing will bring later success is found in memory and confidence continues to build.

Meaning in these emotional movements of thinking, feeling and sensations is produced by a sense of overcoming the mundane through the purposeful effort towards a successful night out. Success is measured by reaching the highest possible emotional levels across the combined dimensions of

existence. However, it is obviously the case that in measuring success by reaching the highs of personal thinking, social feeling and physical sensations meaning and purpose are limited. There is no movement to meaning in these criteria and the night out is undermined by this lack of spiritual intuition consequently folding back upon itself as meaningless. The artifice of preparation carries its own destruction within it in that the makeup wears off and the fantasy is expunged. The whole measure of success is based therefore on the creation through dressing of a time of fantasy, a project that limits those engaged in it to recurrence of the emotional highs of fantasy. Meaning which goes beyond the emotions towards purpose in the world is therefore implicitly ruled out of play and replaced by ritual preparations of well practiced formulae and order in the particular limited domain of the night out in town. The ritual objects of the night out, dresses, shoes and makeup, form symbols of office for entering the night out in town signifying the willing participation of the individual in the group activity which is the night out. In a sense the well-known tedium of the normal life is replaced by the well-known tedium of the night out.

7.4: DRINKING BEFORE DEPARTING.

7.4.1: DESCRIPTIVE VOICES.

Ruby, Abbie and Amy do not report having any alcohol before going out whereas for Kate, Zoë, Iris, Eva and Erin it is a regular part of the night out. Examples of what they say are provided below.

Zoë:

“ . . . friends . . . meet at our house . . . because we live centrally . . . start by having a few drinks . . . because obviously it was cheaper. I would be drinking vodka with a diet coke . . . I wouldn't have massive measurements of vodka . . . probably have only maybe a double . . . I might have two or three of them before I go out. We probably spend about . . . an hour and a half at ours because it's a chance to talk as well.” [51/10/4-12].

Eva:

“I'll have a shower getting ready put my make-up on . . . if I've not been rushed after I've come home from work and it's as if time's been really slow sometime I might have a drink while I'm getting ready . . . I know that I will stop so if I do have a drink at home it just means I'll buy less when I get out

there. So sometimes if I've got loads of time I might think I'll have a drink just while I'm sat there watching the television before I get ready. I'll have my glass of wine or vodka." [36/4/200-208].

Erin:

"I . . . have quite a bit to organise . . . before I go out . . . a bath, put make-up on, get dressed may or may or have a drink while I'm getting ready . . . meeting up with the girls at one or other's house first . . . we have a laugh and a giggle and let our hair down after a busy week . . . I . . . enjoy that aspect of it more because we can interact more whereas when we're in town it's . . . noisy. We . . . get split off into small groups. But we can all be together in the one house . . . About six . . . They tend to go out quite regularly but I only join them about once a month." [40/6/7-14].

7.4.2: THE EXPLICIT THE IMPLICIT AND SELF DECEPTION.

Although the amount of alcohol consumed before leaving home for town is quite varied, with Kate saying she has one drink and Zoë saying she has two or three doubles, all co-researchers who comment on this topic see the amount consumed at home as very limited. The consumption of alcohol at home is said by Zoë to be because it is cheaper which indicates that the total cost of alcohol is of concern in some way. Erin emphasises another aspect of drinking at home when she says that she sees it as connected with a time to let her hair down and have a giggle with her friends in a quieter environment than the town centre. Talking with friends and the price of alcohol are then explicitly important aspects associated with drinking at home before departure. Also present is a belief that drinking at home will not mean that more is consumed overall on the night. Eva says "*a drink at home . . . means I'll buy less when I get out there*" [44/4/200-208]. Implicitly then only a certain total level of alcohol intake will take place over the course of the night and Eva believes she knows when this level is reached. Kate also implies management of alcohol in her statement that she eats something at the start of the night because she does not like to drink without eating. Erin's words "*may or may or have a drink*" [40/6/7-14] seem confused and might indicate a reluctance to speak on the issue of drinking at home and taken literally indicate that she will have a drink before departure.

Kate's description of the 'buzz' of the friends gathering together for a drink before setting off on the night out highlights the importance of this part of the night in terms of combining together in partnership for the venture of the night out. This gathering of friends implicitly cements a union established in previous nights out though not necessarily carried forward to other areas of life. The gathering together cements a bond of empathy which as well as bringing feelings of mutual acceptance also implicitly provides an additional protective strength against possible, real or imagined dangers on the night out. Drinking takes place during dressing and the gathering together of friends and as such it is part of the preparations for the night to come and it implicitly begins during the transition phase from the 'normal' life and 'usual' persona of co-researchers to the different lifeworld and persona adopted for the night out. Implicitly this change is a reaching out for more, or for difference, or for meaning, or all of these things and as such is a time of excitement and tension. Implicitly all co-researchers are people who go out positively to achieve something, get something, or find something which is "*good for me . . . I'll come back the better for it*" [17/7/979]. Feeling younger, sexier, more powerful results from putting on the clothes of the night out and alcohol is part of this clothing, in that it changes mood, both calming fears providing courage which supports resolution (SI 10↑) to find meaning and purpose (SI 12□).

Alcohol is implicitly known, and as we shall see later expressly known, by co-researchers to alter their way of thinking and make them more amenable to the close packed atmosphere of the night out. Alcohol allows either through belief or psychoactive function, or more probably through a combination of the two, a malleability of the drinker. Such malleability facilitates the change of role into the women of the night out. Implicitly the regularity and measured control of the normal lifeworld is emptied out and in the space thus created a contraposition, which is nevertheless correlatively related to the normal as a compensating opposite is established in exchange.

7.4.3: INCREASING THE COMPLEXITY OF THEMES.

Quantities of Alcohol:

There is an indication that the quantity of alcohol consumed is not increased through home consumption. Statements that the alcohol is cheaper if consumed at home might suggest that a watchful eye is kept on the costs of the night out or perhaps that a feeling exists all through the process that the money is wasted with the consequence of associated guilt. The quantity of alcohol consumed at this time is implicitly enough for the individual to achieve the aim of being 'ready' for town while allowing also a space for a quieter period of talking and a more personal meeting with friends. Drinking forms a ritual way of meeting. A permission to meet and or a symbolic expression of stepping from one time bounded existence, work, into a different space.

Being Ready as the New Woman:

Alcohol is understood either explicitly or implicitly by co-researchers as allowing them the greater confidence needed to be in the environment of the night out crowd and to become the new woman expanded in confidence and openness to the others of the night out. This is a movement of transcendence to a different state of being and associated with it is a contrariety, a nonidentity with the normal world and a sense of specialness or naughtiness. This is expressed as each co-researcher being the unique person she is on the night out and simultaneously part of the 'we', which is the group of friends. This is a spiritual movement, a transcendence of the whole person towards meaning and alcohol acts to de-couple the person from the normal average regularity of life and to move co-researchers towards the more chaotic and less predictable world of the night out.

Time:

Co-researchers implicitly know the regular, steady constant uniformity of normal day-to-day life and they conform to its unexceptional normality. Indeed they all told me that they like their jobs and feel reasonably secure and happy. The regularity of such a life, simply through its very

symmetrical organisation and standardization is implicitly tedious. Tedium is a mood and moods are what we are bound to as Dasein. The moods of leisure occupy a different contrasting time. The regularity of repeated normal functioning implicitly to the time of the clock is drawn out time experienced as fatiguing, dull tedium. Lived time that is tedium is satiated time, over-full with the plethora and abundance of the things of normal life. Such lived time is a life of tedium because it is overdosed with the normal world of work and home. The time of the dressing and drinking before departing is space in which the normal and its surfeit of predictability is put aside for the quicker pulse of a night of wonder. It is a time of the unusual, whether real or facilitated by alcohol, a time where the unexpected can and does happen. This time of drinking before departing allows the life of co-researchers to change to one in which they can chatter excitedly exchanging with each other the 'well I never!' 'did you!' and 'gosh!' exclamations at the new and the exciting news. Time may also exist as a period in which alcohol in the body begins to provide the results that are desired of it. My co-researchers all report that they spend one and a half hours or so in meeting and drinking together at home. Implicitly they all know, through long experience that alcohol takes about this time to be absorbed. This gives predictability to the progress of the night, in that they are fuelled up and at the critical edge of changes brought about by alcohol coupled with desire. They are ready to go into the nighttime space.

Meeting Together:

Alcohol consumed in the space between dressing and departing on the night out allows a more empathic meeting with friends and a harmonization to take place between them. Together as a group and through alcohol consumption mutual acceptance and approval is gained at a level that is different to the norm. Co-researchers utilise both embodied learning from previous nights out and the imagination of pleasure to come to establish the unity (SF 12□) of the group in the present project. Aloneness (SF 6□) is banished in the mutuality of the group's enthusiastic assent for the night out. Part of this harmonization is through the act of drinking together which symbolizes each

individual's agreement to being together in the night out project. That project is implicitly to be different, to set aside the normal or to empty out the normal character of life and to be filled with something else. This act of filling with alcohol, excitement, pleasure, strength etc, stimulates the activity of the night out which implicitly provides a tonic for the satiety with the normal.

7.4.4: VALUES AND BELIEFS.

There is an implicit belief expressed here that alcohol changes people and that utilising these powers of change is good for the person in allowing a greater ability to talk with others, or simply be with others and to relax into becoming different or experiencing difference. This becoming different is seen as a positive expansion of self that is "*good for me*" [17/7/40]. There is no negative belief about using alcohol in this way and the only negative is associated with staying at home: "*it would be really easy for me to . . . be quite solitary . . . but . . . I know I should [go out] it's good for me*" [17/7/36]. Value is placed on not being solitary and on going out which is believed to be 'good' for people. Value is also placed on meeting with particular friends and in drinking with them it is implicitly believed that this overcomes the solipsism of the normal mechanics of working and family life. Being different moves co-researchers to greater meaning in the recognition in each of them that there is more to them, a wider repertoire, than in the normality of daily life. In going out together each confirms the other in being more than normal and confirms that the extravagance of living differently is acceptable and good. The basic belief is that drinking alcohol will provide a proactive energy, which is an impetus for life. Such a belief shared by all who drink together before leaving for town galvanises an effervescence of mood into the group "*drink together erm, buzz, buzz, buzz*" [49/7/341] and prepares the mood of the group for what is to come.

7.4.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

By the time the different groups are meeting in houses for a drink prior to departing the mood is moving away from isolation (SF 6□), anxiety (PT 8↑), and emptiness (PS 6□) and rapidly moves to

excitement (PS 9↑), mutual approval (SF 9↑) courage (PT 9↑) and hope (SI 9↑). The act of meeting and drinking together dressed for the night provides spiritual movement towards meaning (SI 12□) found in the oneness (SF 12□) and the fullness (PS 12□), which that brings. Alcohol is both the symbol and part source of this upward movement towards something seen as good. Alcohol is the source of the movement through its stimulation of the physical sensations which magnify the spiritual need for engagement with the meaning of discovering or confirming that one is more than the routine person. To this point social feeling has pulled the women towards others and thinking has confirmed that greater closeness can be achieved and now physical sensations take up the lead as alcohol releases the sensations of excitement towards pleasure which were already stimulated by the dressing for the night out and the fantasy of the unknown but hoped (SI 9↑) for which is to come.

7.4.6: COMPLEXITY OF MEANING.

To this point in the night memories of previous nights out and imagination of what is to come has produced a sensation of excitement. Plans for the future night have taken shape in the private realm of clothes, make-up, shoes and the public agreement with friends that the night will begin at such and such time at so and so's house. The remembered and the future now come together in the excitement of the group's meeting and the group is taken up in the 'now' and enamoured with the 'buzz' of the congeniality of meeting. The sensations of excitement are increased through the actions of alcohol that assists in providing the courage to empty out the normal tedium of being-in-the-world and to move towards satisfaction and fullness in the non-uniform caprice of the night out. This time is a time of need where increasing excitement leads towards a desire for filling oneself with more pleasure. At the same time courage is gained from the approval of the group and a sense of confidence in one's ability to achieve a new fullness. A different feeling of being-in-the-world is increased through the actions of dressing and talking with friends. The first alcohol consumed begins to add its effects as departure time gets near. Thoughts of invulnerability and strength are

confirmed by physical sensations of increasing vigour from the alcohol effects. These movements of the emotions are experienced as increased freedom to choose to be different and to allow physical sensations and social feeling to expand. The group's approval confirms the social acceptability of this expansion. Meeting at home is a transition stage in which co-researchers are invigorated and refreshed and this provides vital energy to move into the night out proper with strengthened resolve. However, it is notable that alcohol has played a part in this invigorating movement and it is therefore a movement promoted through engagement with the inanimate, with the truly alien. The accuracy of co-researchers' personal thinking may be questioned because of the use of alcohol and its distorting powers and reality may also be left behind in these movements of the emotions. However, if it is being different that matters rather than what you become, then reality may act as a brake or barrier that needs to be removed to allow progress into the night out. Accordingly a ritual of passage becomes necessary.

7.5: DEPARTING.

7.5.1: DESCRIPTIVE VOICES.

The time of departure for the night out varies only slightly, typically about 7.30pm:

"Probably . . . half seven/eight . . . because of people working . . . People aren't usually able to get back home before six so to get them out again."
[46/5/59-76].

The night out is structured by the tight boundary of getting home from work, the time it takes to prepare and the loose boundary of being able to stay out until the next morning. It is noticeable that all the co-researchers who disclose the time of departure mention seven thirty to eight as the time of meeting in the first pub.

Three methods of getting to the first pub were mentioned. For Kate and her friends after a drink in the house they:

“ . . . jump into a taxi . . . hailed by me sticking my leg out . . . to make the girls laugh and make the taxi driver go . . . “‘Ere we go.” And then head into the town centre.” [49/7/341-345].

For Erin and Eva it is a matter of choosing on the night to walk into town or:

“ . . . one of the husbands drops one off . . . and then picks another one up and drops them . . . off wherever we’re going to be having a drink together.” [47/6/27].

Eva touched on the cost of alcohol:

“We always start in the Swan it’s a cheap place to start and the music’s OK in there . . . to be able to talk.” [88/4/108-112].

This is the typical choice made by most co-researchers. Erin says her friends *“have a route of pubs that they go to”* [58/6/50-66]. Ruby, Amy, Abbie, Kate and Zoë all reported that they also follow a particular route around the town pubs and clubs. Abbie said:

“We tend to . . . go to the pubs where there’s people of our age . . . there’s pubs for the youngsters and pubs for the older people . . . there’s a different route for . . . different age groups . . . you go where you feel comfortable don’t you.” [82/3/69-73].

Amy also reported going to places where she knows her own age-group will represent the majority of those attending: *“we do have a tendency to stick to . . . same ones because we know that our age-group is in there”* [80/9/20-24].

7.5.2: THE EXPLICIT THE IMPLICIT AND SELF DECEPTION.

All co-researchers begin to arrive in the town centre between seven thirty and eight and many will have consumed drinks before leaving home. The consumption of drinks at home serves an economic purpose. As Zoë says *“obviously it was cheaper”* [51/10/4]. The theme of cheap drinks is carried over to the town’s drinking district, Abbie told me:

“We meet at the Swan at eight and that’s a fairly good place to meet because the drinks are fairly cheap.” [54/3/69].

As previously described in this work under the ‘Drinking Before Departing’ heading engaging in social exchange with friends in the house is important and this theme is a link between home and town centre just as is price of drinks. Zoë says:

“ . . . wander down to one of the quieter pubs to start, something maybe like the Swan or Schoolboy again because the drinks are cheaper.” [53/10/12].

The friends with whom drinks have been consumed before departure travel to town with my co-researchers and implicitly being with friends and the sense of being comfortable and confident in their company is also taken to town. Getting to town is a co-operative act in which husbands and partners provide lifts to the first venue. Not only is the first pub a place where the music is not so loud as to prevent talking and a provider of cheap alcohol it is also a place in which the feeling of comfort and confidence can be sustained.

It seems that fitting in with those gathering together is implicit in the preparations and in the choice of where to go. It is also notable that five co-researchers say they tend to follow the same route of pubs and then clubs on each outing. The route taken is with minor variation the route that almost all co-researchers follow. My co-researchers do not know each other and yet it is implicitly the case that they arrive into two or three pubs situated very near to each other at the same time of night and follow the same or very similar routes through the town as the night goes on; a tacit indication that they know each other not as individuals but through being inhabitants of an atmosphere which they jointly create. Furthermore that atmosphere is a continuation of the friends meeting at home in that the confident and comfortable feeling is extended to the town.

Implicit in this extension of feeling into the night out is the avoidance of the “*pubs for the youngsters*” [82/3/69-73] who follow “*a different route*” [82/3/69-73]. The generations implicitly know their own pubs and route around town. Since this tacit knowing provides comfort and confidence it can be seen to also provide an unreal, time-locked, world where the familiar meets the

known and allows co-researchers to feel at home. And this at home is a product of the intuitive foresight and careful planning of co-researchers, their friends, and other groups who gather in the meeting place of the night out. It is also strikingly the case that the predictability of this structures the night out and opposes any really different events taking place. The need to be different to the normal tedious way of being-in-the-world seems to become another tedium yet this is not reported by co-researchers. Implicitly such a forgetfulness of the project of being different might be due to the heightened sensations and feelings of alcohol consumption and the decreasing reflective thought which that brings.

Implicit in all of this is the face-to-face meeting of the friends. This meeting allows group members to see others of their group and seeing and being seen is an act of consciousness which confers meaning on those seen and on the self through a reciprocal process. This is a movement of spiritual intuition that transcends the solipsistic gap of isolation and futility and produces a group purpose.

Finally it is notable that the whole process of getting ready and getting to town is controlled within tight and predictable structures of time, place and who is met. Implicitly this structure represents the creation of a time-space, a 'place' in which the event can take place.

7.5.3: INCREASING THE COMPLEXITY OF THEMES.

Time of Departure:

Departure time is decided by the interaction of various factors:

- The time of getting home from work.
- The time taken to get ready.
- The knowledge that the pubs and clubs are open all night.
- The time taken having drinks at home before departing.
- The saving of money by drinking at home, which prepares the women for the night out.

- Timing the arrival in town to allow a relatively quiet atmosphere where the group can continue to talk.

Departure for:

All co-researchers depart for pubs near each other in a small section of a particular street. These pubs are chosen because they are relatively quiet, sell cheap alcohol and are known by them as venues at which people of their age group congregate and younger people do not. These pubs form the starting place of a well known and little varied route around town.

Transport:

All co-researchers use taxis, walk or are taken to the first venue by husbands and partners of group members.

Control:

In considering the departure to town it becomes clear that the whole process is known and well controlled in terms of method of transport, venues and departure times, route and alcohol consumed before and after departure.

Difference:

Departure marks the change in the pace of the night out as the ebullience gained from dressing; drinking and group excitement changes the moral sensibility from sensitivity about meeting people:

“ . . . to just stay in and not have to switch on the thing that I switch on . . . the social face.” [14/7/32].

towards a more lively brazenness:

“ . . . jump into a taxi . . . hailed by me sticking my leg out . . . to make the girls laugh and make the taxi driver go . . . “‘Ere we go.” And then head into the town centre.” [49/7/341-345].

7.5.4: VALUES AND BELIEFS:

Knowledge of the expected route into town and around town provides a structure that avoids contact with the younger revellers in the town centre who inhabit different pubs and clubs to those co-researchers will use. Starting the night in a pub where the noise level allows the group to talk together and the drinks are relatively cheap emphasises the value placed on the group and the practical belief of conserving one's monetary expenditure. The talking together continues the meeting that took place at home into the night out and this is extended by the face to face relationship with friends, which reciprocity conveys personal meaning and provides a purposeful, supportive momentum to the night out. There is an implicit value given to the changes brought about through dressing and drinking and meeting which suggests a belief that this process is 'good' for the 'selfhood' of those taking part. The consumption of alcohol that is used to facilitate the change is seen as good in that it "*makes you cheekier*" [86/7/369-382]. The change in moral sensibility towards cheekiness is therefore valued as providing something good.

7.5.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

On reaching the point of departure the fears and tensions of the venture have been dissolved by the excitements of meeting, dressing, drinking. In their place is a commitment (PT 10↑) and need (PS 7↑), supported by the approval (SF 9↑) of friends to move towards a different and happy expression of 'self'. This expression of 'self' is hoped (SI 9↑) to be meaningful (SI 12□). However, co-researchers know, either explicitly or implicitly, that the consumption of alcohol changes their moral sensibilities and invigorates the physical sensations they experience. The movement to meaning is therefore built on the physical sensations being evoked and thoughtful care (SF 1↓) is deliberately expunged. Since care (SF 1↓) is deliberately emptied out of the self and a craving (PS 7↑) for fullness through pleasure takes its place social feelings implicitly fluctuate rapidly between jealousy (SF 2↓), anger (SF 3↓), fear (SF 4↓), love (SF 10↑), and acceptance (SF 11↑). However,

on departure fear (SF 4↓) of rejection (SF 5↓) and of the shame (SF 7↓) and disillusionment (SI 5↓) that would bring is offset or overruled by the vigour of the alcohol-fuelled excitement which finds a confirming echo in confidence (PT 11↑) and feelings of strength (PT 12□). The hope (SI 9↑) that happiness will flow from the night out aligns spiritual intuition on the side of the night out project and the possible tensions which might have arisen in more thoughtful analysis fail to appear. Pride (SI 1↓) in the normal self' of everyday work and home life is overwhelmed by the upward pressure to exhilaration. Co-researchers do not consider the fact that this movement is built on the deceit of an artificial manipulation of physical sensations and personal thinking as to do so would risk negation of the negation and in this self-deceit a carefree (negative directionality of care) existence is established on departing.

7.5.6: COMPLEXITY OF MEANING.

Movement from home to town is literally a transcendence of the space between the two and also transcendence from the ordinary and plain to the exotic. This is not simply a geographic change but a change of the inhabited space of my co-researchers' lifeworld. There is a movement from inhabiting one life-space to another life-space that in its contrariety defines the normal by its contraposition to it and is itself defined as non-uniform in the same reciprocal movement. The various methods of physically moving to town demonstrate a cooperative venture which goes beyond co-researchers and their friends and includes other members of the family who provide lifts and even a taxi driver's confirmatory words of acknowledgement that his passengers are about to engage in something different to normal.

7.6: THE NIGHT OUT.

7.6.1: DESCRIPTIVE VOICES.

Ruby begins her description of the night out where we left off in our considerations on drinking before departing:

“ . . . a night out means, for me . . . [a] get together . . . with the girls especially if we haven’t been able to catch up.” [120/8/6].

It is this emphasis on talking together that is recognized by almost all other co-researchers and can be represented by the quotations:

Iris:

“ . . . the chatting it’s very important I would say . . . if we were going to a bar . . . then it would be about going to chat.” [63/5/248-256].

Erin:

“My friends know a lot of people that they see every week because . . . [they] go every week so they’ll stop and meet and chat with men or women and . . . I might recognize some people that I know and we’ll stop and have a chat.” [60/6/50-66].

Abbie:

“I know lots of people through my work . . . [and] my past, from my husband . . . people come up and speak . . . just social really. In some . . . pubs you can’t hear a word they’re saying . . . that don’t matter it’s . . . the fact that you’re seeing people . . . some people you just get to know from seeing them in town . . . people will acknowledge you because they know you from being in town.” [78/3/93].

Kate is the solitary exception in that she did not describe chatting with the friends she went out with as being important. For Kate immediately seeking new people to talk to is:

“ . . . the whole thing of a night out . . . to meet people, chat to people that I’ve never met before . . . to me the worst kind of night out is three girls together . . . And go around from bar to bar. Bang, bang, bang, like, I will just look for someone to get to know, I’ll get around. Male or female... Yeah.” [67/7/273].

Chatting with girlfriends represents a substantial proportion of the evening for most co-researchers, time being given over to this activity before leaving home with friends at 7.30pm and continuing as Zoë told me to perhaps eleven o’clock. For some co-researchers this chatting is almost exclusively

with the friends they have gone out with while for others it is also a chance to meet other people from the past or simply people who have become familiar by being present during previous nights out. Kate is the exception in immediately chatting with others and expressly stating that this is the “*whole thing of a night out*” [67/7/273]. For other co-researchers such bold meeting does not happen at all or only begins at a later stage in the night out.

Amy provides a possible explanation of the increasing tendency to talk with strangers:

“After a couple of drinks you . . . tend to let your guard down . . . and have . . . more fun . . . when I first go out I’m . . . tense and worked up . . . I start to relax . . . and chat about what we’ve done during the day and . . . as the night goes on you have a tendency to chat to more people . . . have a bit of a laugh and a dance with them.” [105/9/36-44].

Kate agrees:

“ . . . wouldn’t have as much fun if I didn’t have the alcohol . . . Because everyone’s doing it . . . the alcohol is definitely fun. . . it makes you cheekier.” [86/7/373-378].

Other co-researchers support this suggestion that alcohol facilitates meeting strangers and a fuller description of the process is provided under the theme of “Reflections On Alcohol” later in this work.

Eva likes “*people watching*” [117/4/212-229] and says she is “*not going out there to pull I’m going out there socially to drink, chat and have a dance*” [194/4/343-379]. Every co-researcher made similar statements about people watching and not being interested in finding sexual partners and on going out for a chat, drink and dance. People watching and chatting appear to be intertwined as can be seen from Erin:

"I look around . . . a similar age range of people in . . . and I said . . . you know, "It just looks as if it's middle-aged people trying to hold on to youth." . . . It's . . . like stepping back in time as if . . . they're wanting . . . the same kind of music . . . there seems to be this kind of banter that involves . . . flirtation with . . . people . . . I know or presume . . . are in relationships and it's almost like they just want this, "get-out," for a few hours from the mundanity of whatever everyday life brings . . . and just stop and be in the now and I think it's a bit of escapism . . . which . . . there's an element of that for me. " [175/6/150 -174].

"I'm . . . an observer . . . even in drink . . . observe how men look at women, and how women overtly flirt with men . . . my friend . . . She was really flirting with a long-time friend. This particular friend also has somebody on the side . . . and he actually pulled her up and said, "Your husband's at home, you're flirting with me, I don't think it's". . . it's almost like they . . . transform into a different persona . . . like they're on a . . . mission to see that they're still attractive . . . to flirt with the opposite sex is . . . a natural . . . thing to do but I just find something a little bit distasteful sometimes when a person's getting a bit older." [125/6/184-217].

Abbie provides another example of the intertwined actions of dancing and chatting and provides a clue as to the nature of at least some of the chatting:

" . . . a jig . . . A bit of eighties music. Sandra . . . loves Motown and Soul . . . you can't get her out of there . . . And while we're dancing we have another two or three drinks." [82/3/73].

"You can't talk a lot so it's more about getting up and dancing . . . or dancing and sort of . . . people watching, bitching a bit you know. {Laughs} . . . like look at her, look at him." [84/3/121].

'Bitching' is a word that is also used by Eva:

"What you do is bitch about them don't you . . . some very large girls and my legs are terrible and I just wouldn't . . . in the fashion the dresses are short . . . they're meant for people who are . . . slim so they shouldn't . . . sell the larger sizes . . . people tend to have larger legs and they're . . . just not right . . . I don't tend to wear anything above my knee . . . I'm a trouser person . . . even when I was sixteen you wouldn't have caught me with skirts above my knee . . . I've always been heavy, I've always been a bit more chunky really. Well no I haven't I've been a size twelve but I've always felt since I was a child I've always been more pear shaped I should say." [117/4/224-236].

Others also provide examples of this process. Iris:

“ . . . they wear too much make-up! . . . overdressed . . . "dolloed," up . . . fake looking . . . bleached blonde, extensions, nails . . . I might notice a dress or something . . . think, "That's a nice dress . . . extremities . . . bright orange from their tan . . . loads of make-up. I might say, "Have you seen her?" just because they probably stand out . . . males will comment, "Have you seen that lady's dress? It's really nice, isn't it? " You do notice.”
[62/5/188].

These comments mark a change from the gentler ‘chatting’ in the various groups of friends which characterized the early evening to a more censorial mood which may bring an echo from my earlier considerations on the theme of preparation in Kate's’ comments about the competitive nature of the night out:

“ Getting ready is all about how . . . sexy I can look to the opposite sex . . . [and] to the friends as well . . . “Am I going to look sexier than A or B?”
[26/7/91-197].

Erin's earlier comments on what she sees when on a night out might also be worth recall here:

“I observe how men look at women, and how women overtly flirt with men . . . it's . . . like . . . they transform into a different persona . . . they're on a mission to see that they're still attractive.” [125/6/184-217].

Various elements of the night out combine to provide the momentum of the occasion and the crowd's consumption of alcohol seems important in facilitating the process. Kate:

“Because everyone's doing it you know, the alcohol is definitely fun . . . it makes you cheekier.” [86/7/373-378].

We have seen so far that alcohol is consumed during preparations, during the gentle chatting with friends at home, during the continued chatting in the first, quieter pubs of the early evening and during the start of dancing and bitching as the pubs and clubs become noisier. It is from this point on that other incidents are reported as happening and many of them might relate to Erin's assertion that women want to *“see that they're still attractive”* [125/6/184-217].

Amy, Abbie and Kate remember incidents from a night out.

Amy says:

"This . . . bloke said to me . . . they'd had quite a bit to drink; you've got fantastic breasts and I said oh thank you very much . . . one said I've been dying to say she's got nice tits . . . one person said "you can't say that". I said oh you're all right it doesn't matter . . . One bloke . . . grabbed me and I slapped him on the back of his head. And he turned around and said, "I'm sorry but they looked too good and I just couldn't go past without giving them a squeeze." At first I didn't like it . . . I want to be noticed for my face and not for anything else except personality. You can't hide them much more than with a bloody polo neck jumper can you . . . I've got older I've got to know how to answer them back." [113/9/261-265].

Abbie says:

" . . . some young lads . . . in . . . Livingston's and one started to run his hand through my hair . . . they were only young . . . about thirty and of course you're straightaway thinking are they . . . having a laugh and we joined . . . But when they started coming on a bit more thicker and wanting . . . dance and get closer and stuff you think they're just taking the mickey here. They're just kind of like winding me up. Then I don't want to know because it gets a bit too are they coming on and why would a thirty year old want to come on to a fifty year old." [111/3/317].

Kate says:

"I was kind of doing the tables . . . "sharing the love," . . . I sat down at a group of . . . about ten guys and two women and . . . the women might as not well have been there for all they . . . contributed. I don't know what they made of me but I sat down . . . I knew one of the guys really well and I didn't really know anyone else but . . . I basically took command of the table . . . my friend Kevin . . . was beside me and I was like, "So who is this?" . . . he'd introduce me and I'd say, "I'm Kate, nice to meet you," and make sure I don't come across like the Queen . . . within minutes I was the focus of attention . . . they'd tell their funny stories with me in mind . . . to make me laugh . . . really was the focus of attention . . . people getting up and saying, "I see you've no drink. Would you like a drink?" . . . it was so funny . . . one guy said, "Oh would you like a drink?" and I said, "That'd be lovely," and Kev turned to me and mumbled in my ear . . . "Oh, how you play them," he says! Ha. And I said, "I don't!" I said, "Do I?" [66/7/207].

" . . . you know happy buzz or, I don't know how you say it but erm . . . adrenalin." [68/7/224].

Although these incidents are different they have in common the fact of men gathering admiringly or lustfully around an individual woman. In the case of Amy she describes her body shape and particularly her breasts as being the attraction and tells of her acceptance of the men's response to

her breasts and her sensitivity to her friend's comments on weight. Abbie expresses her suspicion of the "young lads' " [111/3/317] attentions. However, Abbie's own intentions may be unclear:

" They might just be having a laugh . . . I'll go so far but then you just feel like they're getting . . . a bit attached . . . I got dancing with a bloke from the races . . . and this bloke was putting his arms round me . . . pulling me close and stuff and then all his mates started to move and he's . . . saying are you coming with us? . . . And I thought no because he has obviously become attached . . . I said no if you come down to Floozey and Firkin later we might see you." [111/3/316-320].

Only Amy told me of a relationship which went beyond the confines of the pubs and clubs space of the night out:

"My mates say oh you should be trying a younger man. I did want sex one night so I went with a younger bloke . . . I did have two one-night stands. (Laughs) . . . I wouldn't say it did anything for me. So it's not something where I think I have to go out and pull somebody . . . take somebody home. It wouldn't appeal to me. It's not me." [77/9/130].

As with Abbie, Amy's intentions are not clear and Kate's capturing of the men at the tables is also an equivocal act full of double meaning and contrariety. Erin's reflections on what she sees add weight to a possibility of falsehood in the actions of both women and men.

Dancing is associated with more consumption of alcohol. Zoë :

" . . . about . . . eleven o'clock . . . we'd all be getting pretty merry . . . and some of us might want to dance . . . we'd head off to Chantry where we would . . . do large jugs of vodka and Red Bull . . . and dance very stupidly . . . conversation . . . goes out of the window . . . at that point. " [92/10/12].

Abbie was clear on the necessity for alcohol while dancing when she told me of a night out with a newcomer to the scene:

" . . . a bit . . . shy I think, she doesn't dance as easily . . . she . . . stood at the side of the dance floor . . . she texted a coupled of times and said "oh I wish I could relax and let myself go a bit more like you . . . do." . . . maybe in time when she gets braver she will be able to, or when she's had another couple of drinks . . . It loosens your inhibitions . . . I wouldn't dream of dancing stone cold sober . . . because it's that time of night that you think

that everybody else has had a drink so they're not going to care. It . . . just kind of makes your whole experience." [103/3/124-137].

Abbie:

" . . . it depends on who you're with as well . . . if you've got somebody you think is going to condemn you; I went out a couple of week ago with a girl who is . . . quite shy . . . and I was really full of the devil . . . she said . . . "it's just great being out having fun" and that kind of encouraged me . . . to let loose a bit more." [104/3/140].

Kate brought together dancing and the attention of men:

"I feel very free . . . I'll dance with my arms and my shoulders and my legs and all over the place . . . I feel totally, I wouldn't say unselfconscious because I'm very aware of being watched . . . I don't give a damn . . . it's important to be watched . . . I suppose it's just . . . affirming yeah that I'm worth watching." [89/7/470-484].

Abbie provides the opposite view on being watched.

" If it's not busy you walk in and you can see men . . . Looking you up and down . . . like you're on parade. It's like a walk of shame. (Laughs). Well not a walk of shame it might be a walk of oh look at her. And of course that's your personal perception of yourself . . . I like it when it's busier so you can [hide?] out, . . . mingled . . . that's just me because I don't like being . . . the centre of attention . . . I'd rather be in the crowd than be a single person." [71/3/89].

There is in all these accounts of alcohol, dancing, and men a similar presence of equivocation in being seen and hiding.

7.6.2: THE EXPLICIT THE IMPLICIT AND SELF DECEPTION.

Seven co-researchers explicitly emphasize the importance of being together with friends and chatting to them during the night out. Five of these say that they engage others they meet in chatting because they or their friends know them or recognise them from previous nights out. Implicit in this is the feeling of familiarity with the process of meeting and of those met. It is also made clear that chatting begins at the start of the night out either at home or in the quieter bars. There is an explicit social process of engagement with others and in this an implicit aspiration for belonging. The only

co-researcher who says she seeks engagement with strangers rather than friends and acquaintances is Kate. However, Kate remains aligned to the general direction of the night indicated by other co-researchers as being to meet and to chat. Indeed Kate expresses the desire for this even more strongly than the others: *“the whole thing of a night out . . . to meet people, chat to people”* [67/7/273].

Drinking begins at home with the gathering friends or in quieter bars that sell cheaper alcohol and chatting and drinking are intrinsically entwined. Amy:

“After a couple of drinks you . . . tend to let your guard down . . . and have a bit more fun and enjoy it . . . when I first go out I’m usually tense and worked up . . . I start to relax . . . and chat about what we’ve done during the day and . . . as the night goes on . . . have a tendency to chat to more people . . . have a bit of a laugh and a dance with them.” [105/9/36-44].

Amy mentions a sequence of chatting to friends, chatting to others, dancing and this sequence is also explicitly or implicitly present in most other co-researcher statements. Dancing can be seen to come out of chatting-drinking. However, chatting in bars has immanent within it the fact of seeing the ‘others’ who are chatted with. Such an experience is complex and contains within it the double reciprocal of seeing, being seen, knowing I see and knowing I am seen. In short this is the very action of consciousness. All manner of social feeling is present as the social ego seeks affiliation and in this risks rejection. The night out is therefore implicitly a time of high tension. Also implicit in ‘seeing’ and ‘being seen’ is the reliance on body as the receptor of the social world’s movements and which provides retraction back from or movement out into the social world. It is implicitly the case that body, which as we have seen was carefully prepared earlier in the evening, is the place of sensations, frustration, excitement, pleasure etc. And it is notable Amy and other co-researchers manage this brute body of sensations with alcohol. Amy explicitly manages her tense sensations by ingesting the physical substance alcohol and implicitly through the actions of the belief she holds about the alcohol’s effects. Other co-researchers similarly indicate the useful application of alcohol.

Kate:

“ . . . wouldn’t have as much fun if I didn’t have the alcohol . . . Because everyone’s doing it . . . the alcohol is definitely fun, . . . it makes you cheekier.” [86/7/373-378].

For both of these co-researchers alcohol facilitates meeting in a way that they believe is otherwise out of reach. Implicit in Kate's statement is a joining with others in some project. Indeed Kate's statement indicates that it is the fact that *“everyone’s doing it”* [86/7/373-378] that makes drinking fun. This when taken along with Amy's statement and those of others suggests that relaxation through drinking brings with it a feeling of a decrease in social isolation and an increase in social belonging.

Erin asserts that she watches people and sees them indulging in *“banter that involves some kind of flirtation”* [175/6/150-174]. Erin also suggests she sees *“middle-aged people trying to hold on to youth”* and people who want:

“ . . . this, “get-out,” for a few hours from the mundanity of whatever everyday life brings to them and just stop and be in the now . . . a bit of escapism really.” [175/6/162].

Such escape is a temporary deceit of the self by the self and a Erin says:

“ . . . there’s an element of that for me but I don’t necessarily completely connect with the way . . . some of my friends . . . overtly flirt with some men.” [175/6/166].

Implicit in flirtation is an excitation of the sexual or of love, or both, which is transient in nature with no reality at its core and so a place of bad-faith. It is the entering, on a whim, into the excitation of love and the rapid departure or escape from the object flirted with. The commitment entered into is to a fantasy and co-researchers attest nothing beyond that to the night out. Erin's statements about holding on to youth and being in the now, escaping, are statements about imagination and dream rather than reality. Implicitly such a dreamful reverie cannot be entered into alone and requires the cooperation of all the people gathered together in the place of the night out. Kate's words again:

“Because everyone’s doing it . . . the alcohol is definitely fun . . . it makes you cheekier.” [86/7/373-378].

Implicitly alcohol consumption facilitates those gathered together to enter into a fantasy associated with denial of the passage of time and the retention of the now.

If a tacit cooperation in fantasy exists a tacit competition also takes place as Kate explicitly reveals:

“ . . . how . . . sexy I can look to the opposite sex . . . to the friends as well . . . “Am I going to look sexier than A or B?” [26/7/91-197].

Abbie, Eva and Iris all make statements similar to Kate’s supporting the belief that dressing sexily and powerfully is a competitive endeavour. The result of this competition can be seen in descriptions of ‘bitching’ where women detract from other women and in so doing keep themselves above the others however self deceptive this may or may not be. As Kate says *“kind of above them, ha!” [26/7/91-197]*. I take from Kate’s words an expression of a desire to be the sexiest, most desirable woman and her description of *“sharing the love” [66/7/207]* and *“took command” [66/7/207]* demonstrates this desire. Kate’s *“took command” [66/7/207]* is explicitly pleasurable for her and at the same time it is implicitly false and self-deceptive. It might be seen also as a deception played upon the men in that Kate does not intend to enter into any relationship other than as this superior presence who is in command of the tables. There is an ostentatious, affected and quite formal posturing which Kate is somewhat aware of and which seems integral to her ‘playing’:

“I’d say, “I’m Kate, nice to meet you,” and make sure I don’t come across like the Queen . . . really was the focus of attention . . . Kev . . . mumbled in my ear . . . “Oh, how you play them,” he says! Ha. And I said, “I don’t!” I said, “Do I?” [66/7/207].

What is notable is the fact that the men allow themselves to be “taken over” and are complicit in the theatre of the event.

Other incidents with meeting men are reported. Amy's report on men attracted by her breasts and Abbie's reports on the "*young lad . . . run[ing] his hand through [her] hair*" [111/3/316] place Amy and Abbie at the centre of attention and these incidents are similar to those reported by Kate. These reports are of incidents that co-researchers experienced as exciting and they are incidents that would not happen anywhere other than in the night out space. There exists a paradox in that co-researchers' moral sensibility would not permit these behaviours from men outside of the night out. Moral sensibility is implicitly suspended for the night out. There is a hardening of co-researchers, an unfeeling shockproof aspect to their behaviour on the night out, a kind of mental insensibility and obtuseness. As Kate says "*alcohol is definitely fun . . . it makes you cheekier*" [86/7/373-378]. The explicit excitement and implicit dulling of sensibility of the night out is amply apparent in Abbie's description of the person who "*doesn't dance as easily*" [103/3/124-137]. Abbie's thoughts on this problem are that this woman will be able to dance "*in time when she gets braver she will be able to, or when she's had another couple of drinks*" [103/3/124 -137]. The ability to join in and find pleasure is seen as being directly related to alcohol consumption and is thought of as something good.

The culmination of the night out is to dance and it is interesting to note that all co-researchers end the night in one or two bars that are geographically close to each other and that these bars become very crowded at this time of night. Co-researchers react somewhat differently to each other in these establishments. For example Kate occupies the dance floor and reports her feelings:

"I feel totally, I wouldn't say unselfconscious because I'm very aware of being watched . . . I don't give a damn . . . it's important to be watched . . . suppose it's just erm, affirming yeah that I'm worth watching." [90/7/484].

Abbie on the other hand says:

"I like it when it's busier so you can [hide?] out, you're mingled . . . I don't like being . . . the centre of attention . . . I'd rather be in the crowd than be a single person." [71/3/89].

It is interesting to remember at this point that Kate dresses in a way that she imagines to give her more power, whereas Abbie dresses:

“ . . . for comfort . . . [because] feet can kill by the end of the night. I’m not a one for wearing . . . high shoes or anything so I tend to wear trousers.” [34/3/248-260].

And Abbie has experienced negative comments:

“Shouldn’t you be playing bingo somewhere.” [75/3/240-244].

“ . . . what are you wearing.” [32/3/248-260].

There is a possibility that Abbie has given up on the competition to be seen as sexy, whilst Kate taking courage puts herself under the gaze of men in the hope of being confirmed as:

“ . . . worth watching . . . Which . . . is probably again related to the insecure side of me . . . But having said that, I don’t feel at all . . . insecure when I’m dancing.” [90/7/488-492].

Implicit in the statements of both Abbie and Kate is their original approach to the night out and the fact of them having consumed the maximum amount of alcohol by the time they start dancing.

Finally Amy noted that:

“Sometimes I can be in with a hundred people and still feel alone. It’s how you make that night isn’t it. But booze does help. Especially the mother’s ruin.” [186/9/289].

7.6.3: INCREASING THE COMPLEXITY OF THEMES.

Several of the themes indicated in previous sections can be seen in the current section and some of these have become more explicit. Several new themes have been revealed and the combination of these themes has generated still further themes.

Being Different:

The movement from the balance and controlled predictability of normal life to the counterpoint of the unexpected met on nights out seems to be mediated through the presence of and sense of belonging to a group and through alcohol consumption. The bond to the group of friends seems to be mutually slackened as the night goes on and the freeing of the emotions through a decrease in care and pride allow an outward movement towards others, the strangers, assembled together for the night out. Being different for a night requires taking on a different way of being and this is achieved through behaving differently which new persona is deliberately created in dressing differently. As explicitly stated by Abbie and indicated by others the courage to be different is gained from alcohol consumption. Implicitly gaining courage in this way is a self-deception, and a loss of the self's consciousness in that deceit. The being different is in this sense a project of deceit of the self through the emptying out of care, yet it is a knowing deceit, a playtime shared with others and a transcendence to different Being.

Time:

Experiencing difference and strangeness moves co-researchers away from the tedium of the normal and so it changes time perception. Not knowing what will occur removes tedium and the removal of tedium is not dependent on the actual quality of the 'things', which appear chronologically in the constituting movement of history in the making, as the creation of memory. Indeed if sufficient alcohol is consumed memory may not be created and in its place is a time out of time in which co-researchers escape time as the mode of the tedious by entering time as the mode of the unplanned and unknowable. Erin suggested that people try to "*be in the now and [that] it's a bit of escapism*" [175/6/150-174]. In this she describes a state of being that is precisely without history or future, a state of emptiness of content that is necessarily meaningless in its emptiness. It is a state of open space and therefore without the tedium of content yet is infinitely open to being filled. It is, if achieved, eternal and therefore a state of immortality. However, the body continues its time of

existence and its facticity prevents a true immortality. What is gained therefore is a magical fascination, a deceit that provides the sensation of being a Being out of time.

Eternity / Eternal Youth:

Erin told me that she had said to a friend:

“It’s just . . . middle-aged people trying to hold on to youth . . . It’s almost like stepping back in time . . . this, “get-out,” for a few hours from the mundanity of whatever everyday life brings . . . probably . . . there’s an element of that for me.” [175/6/150-174].

Such an eternal Elysian state of being is impossible since the body decays and the experience desired by co-researchers can therefore only be achieved through fantasy. Nevertheless alcohol invigorates the tired body for a time and clouds thought, in this way facilitating the fantasy. Fantasy is insubstantial and reliant on its lack of substance for its pleasurable sensations, which are ethereal in nature and may approach bliss and yet fail to become meaningful by the very lack of substance. Since there is no substance the fantasy cannot be confirmed and risks being seen as absurd.

Being Seen:

Co-researchers consistently report that they like to meet friends and, as the night progresses, the ‘others’ who are gathered in the place of the night out. This meeting with ‘others’ facilitates being seen which has a strangely powerful influence on the emotions of the person seen. As Kate says:

“ . . . making an entrance . . . it feels powerful in a way that I certainly wouldn’t feel walking into the Co-op . . . nice feeling of being powerful when you’re dressed up and commanding attention. Yeah!” [27/7/91-197].

And later:

“ . . . that’s the whole thing for me about nights out. It’s a platform . . . on which I can be attractive . . . for me to show my friends, strangers . . . it’s just like to play a little . . . like a performance.” [149/7/746-759].

As we have seen in the voices of co-researchers being with ‘others’ and being seen is repeatedly emphasised and to use the voice of Kate again:

“Because everyone’s doing it.” [86/7/369-382].

Iris expresses the same feeling differently:

“I’m not thinking, “Ooh, other people are dressing nicely so I have to,” . . . it’s just what you do. You walk into a bar and everybody . . . has made the effort. So it’s . . . just what comes part and parcel . . . it’s programmed into you I suppose, already.” [37/5/163-184].

Being seen is a theme present throughout from being seen by the self in the mirror, by friends who are supportive and by ‘others’ who compliment. What is also important in being seen is that the reciprocal role of seeing is a service of confirmation provided towards the other. Finally the element of being together in the act of seeing-being-seen lends confirmation to the fantasy. It is vital that everyone takes part in the fantasy, confirms the truth of the fantasy one to the other, or the whole edifice may crumble. It is this that makes Kate’s statement so apposite *“everyone’s doing it you know, the alcohol is definitely fun” [86/7/369-382].* What is established by the dressing, drinking, congregating into the same part of town, seeing and being seen is a reciprocal relationship. which confirms the acceptance of the parties of that process.

Peak Experience:

The establishment of a totally reciprocal relationship is a rare and powerful event that stands out from normal life. So the importance of difference is emphasised once again as a necessary requirement for the establishment of a transcendence towards something at once ‘other’ and ‘self’, a peak of experience which is beyond the normal tedium (time) of everyday and enters into the high points of the existential dimensions of existence. This is a breaking of the bonds that tie the ‘self’, which is known and has been created throughout life, and a movement through freeing of the ego towards a different ‘self’. However, as we have seen the experience is a fantasy, a theatre, and only

established at all through the psychoactive effects of alcohol. As such it contains within itself a considerable degree of bad-faith and so also a sense of the absurd.

7.6.4: VALUES AND BELIEFS.

All co-researchers believe that the night out is a positive event in some way. Kate says going out overcomes her tendency to isolation and:

“I know I should encourage myself out in the world and I’ll come back the better for it.” [17/7/979].

However, in general co-researchers do not clearly express values or beliefs about the night out.

Rather what they give is indications of an experience they value and that is what I have been describing throughout this work. It is of great interest that a lack of clarity is met in co-researchers’ beliefs about the night out as a complete entity, rather than as flashes of experienced emotion that remain vivid. It seems possible to conclude that clarity of belief and value would conflict with the fantasy being real enough to sustain itself. Co-researchers did not express beliefs and values on the night out until the end of my interviews and we will see later that what was expressed at that time lends support to the theme of deliberate lack of clarity.

7.6.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

By the time co-researchers arrive in town the tension between the desire for belonging and oneness (SF 12□), satisfaction / fullness (PS 12□), perfection and strength (PT 12□) on the one hand and the intuition of futility and absurdity (SI 6 □) which might reveal the theatre as performance and false on the other hand is partially disarmed by the alcohol consumed before departing. Personal thinking that might corroborate the intuitive sense of the absurd (SI 6□) is diminished by the effects of alcohol and so is carried away by the desires of the physical and social realms. Spiritual intuition, robbed of the clear apprehension of the thinking ego, is flooded by the desires of the social and physical egos and confirms the night out’s project as an approach to bliss (SI 11↑).

Spiritual intuition centres on the romantic emotional project of finding bliss (SI 11 ↑) and the counterpoint of futile / absurdity (SI 6 □) which is present through the lack of meaning and purpose. Thus a tension is formed within the apperceptive ego though weighted towards the top of the cycle. Meaning and purpose beyond the gaining of bliss are absent by virtue of the relative absence of the apprehending ego (PT) that has been deliberately debilitated by alcohol to allow the fantasy of the night out.

Personal thinking increasingly comes under the thrall of physical sensations and social feelings and centered on courage (PT 9 ↑), commitment (PT 10 ↑), confidence (PT 11 ↑), perfection / strength (PT 12 □) and superiority (PT 1 ↓). The focus of thinking is on the top of the cycle, thus reinforcing the top of the cycle weight given by the apperceptive ego. In its depleted state, due to alcohol, personal thinking (PT) is unable or unwilling to apprehend the fact that spiritual intuition is missing meaning / purpose (SI 12 □) and is indicating a warning of futility / absurdity (SI 6 □).

The social ego flattered by dressing and the approval gained from the mirror, friends and others moves towards feelings of approval (SF 9 ↑), love (SF 10 ↑), acceptance (SF 11 ↑), belonging / oneness (SF 12 □), care (SF 1 ↓) and jealousy (SF 2 ↓). Again the balance is to the top end of the feelings and supports the upward thrust of personal thinking and to some extent spiritual intuition, though with flashes of jealousy (SF 2 ↓) forcing a downward movement and sparking rejection (SF 5 ↓) of women from other groups.

Physical sensations are facilitated by alcohol and general upward thrust of the other dimensions to the extent that they become the dominant dimension of the ego. Excitement (PS 9 ↑), lust (PS 10 ↑), pleasure (PS 11 ↑), satisfaction / fullness (PS 12 □) and greed (PS 1 ↓) weight the sensations to the top end of this ego dimension.

All the dimensions of the ego are brought into line, with the spiritual intuition's warnings of downward movement to come deceitfully denied through the absorption of the ego across its dimensions in the fantasy of the now. Indeed a greater ego is created as the group ego within which each 'I' confirms the 'other' and in that confirmation denies that the fantasy is fantasy and establishes a plural 'we' as the night advances to the time of dancing together as a packed mass.

7.6.6: COMPLEXITY OF MEANING.

Co-researchers have a career, a home they own, and most have children. This is the everyday identity which supports them, nourishes them and which they protect. This is the identity of their own creation to which they are bound and which acts to restrict their freedom. They are required and require of themselves that they act in accordance with this identity that is socially recognised as who they are. The maintenance of this self-in-the-world is a act of sustenance in the material world and of great meaning to them. Without this bond of them to themselves and to the world the 'self' they are does not exist. However the maintenance of this 'self-in-the-world' is a work of tedium.

The act of going on the night out is an act in which the 'self' seeks to transcend the 'tedious-self' towards greater purpose and meaning. This is a movement of the immanent but unexpressed possibilities of the ego in the social world as the singular being that it is. The movement brings new experience of emotions which are believed to have the potential to culminate in fullness, oneness, strength and meaning and this movement is therefore a primordial surge of spiritual intuition towards meaning. It is a movement of consciousness itself towards freedom and such movement constitutes a risk of the newly expressed 'night-out-self' being rejected by the social world in which it has to exist. The stable and meaningful 'tedious-self' risks becoming lost if the 'night-out-self' gains too much distance from it and this constitutes a background risk of splitting rather than expanding the 'self'. Loss of the 'tedious-self' threatens to make the everyday an unrounded

absurdity of existence whilst denial of the ‘night-out-self’ fails to sooth the listlessness, the ennui, experienced as the everyday mood.

This apparently impossible situation requires great courage both in remaining with the tedious ‘self’ and in expanding the freedom of the greater unexpressed ‘self’ and for most of the time a stalemate exists between being resigned (SI 4↓) to the tedious or resolutely (SI 11↑) seeking greater freedom of being. When the desire for freedom begins to get the upper hand, about once a month for co-researchers, the sensations of the body begin to stir and a need for movement away from the tedious ‘self’ towards fullness pushes on to become a craving. Kate says she gets a “*feeling for it, for where I’m at*” [16/7/911] and whether she is “*up for it*” [16/7/911].

The tension involved in this movement of the ‘self’ is very great but co-researchers’ apprehending egos share as a group an intuition that is brought into use to facilitate the movement to freedom. First, arrangements are made for a group effort on the project and the friends set a date for the night out. On that date dressing the body differently is the first step in the movement of the ‘self’. With new sensations already being experienced in the body at the prospect of the release from the mundane, this dressing heightens the sensations increasing the tension still further. Alcohol is taken during dressing and then again when the friends congregate in one of their houses or at a quiet pub. This consumption of alcohol both provides courage for what is to come and begins to allow an emptying out of the tedious ‘self’. With excited chatting and more alcohol body sensations, feelings of belonging and strength increase still further filling the emptied out space, previously occupied by the tedious ‘self’, with a new ‘self’ which transcends the tedium. To fail to manage the movement in this way threatens a slide into non-being between the tedious ‘self’ and the new ‘self’. Such a passivity would be a death and alcohol facilitates a speedy emptying out through decreasing thought processes and a quick grasp of the new ‘self’ as being filled with sensations and emotions. In this way both tedium and death are opposed by the fullness and vigour of the new ‘self.’

Co-researchers are clear that they wish to exist in the 'now' and just 'be'. These are interesting words for the 'now' is empty of both past and future and as such out of time. This quality implicitly means that death, which is always in the future, cannot be. Death is fullness with death, where the vigour of life sensations has ended. By filling themselves with sensations co-researchers proclaim themselves and the 'others' they come together with as still able to be vigorous and therefore as being alive. Co-researchers reach out to the possibility of being different to the tedious 'self' through the sensations of a new 'self' and in this social action they proclaim life against the approach of death represented as the tedious 'self'. This rejection of the tedious 'self' and death is emphasised by the gathering together of the 'others' in the town centre. Relationship to 'others' on a trivial level gives confirmation of acceptability into the social. On another deeper level relationship is the opposite of death where no relationship is possible. The erotic nature of the night out in its special sexy dress, flirting, banter and contact, is the opposite of death since sex is the source of life.

As we have seen the people assembled for the night out in particular pubs and clubs are of the same age group and frequent these places because their cohort and the other age groups present in the town recognise them as being for their particular age group. The music is of a past decade and makeup has smoothed out the wrinkles to resemble youth. Being seen as sexy is associated with having the vigour to partake in sex and being found youthful enough for that. Being the sexiest, as Kate wants to be, is to be the furthest from death. Death as normal tedium is denied by the energy of the night out. This denial is dependent on the presence of 'others' whom the 'self' can be with, experience difference from and provide difference to and in this the 'I' is confirmed as alive and free through experiencing acceptance by 'others' in its difference to them. The 'we' is confirmed as the mutuality of the confirmation of being alive together. The accomplishment of this mutuality allows a peculiar passivity in the midst of the vigour of sensations in which the future is held at bay

and a dwelling in the moment is achieved. Time is relieved of its burden towards death and the 'now' is a place of perpetual rebirth from the tedium of the normal. Nights out are the recurrence of re-birth in the familiar surrounds of place and with those friends and 'others' already known. In this familiar is the avoidance of complete alterity, which is in its strongest form death itself.

A neat trick, or magical deception of the 'self' allows a regular return to this night out in which the tedious 'self' is replaced by the different 'night-out-self'. The trick is achieved without risk to the normal meaningful 'self' that has gathered tedium into itself only between the last night out and the current one. The trick is partly due to alcohol and dressing and makeup and partly to a deception of the 'self' that exists prior to the alcohol. The peak of the night out is reached at the timeless time of dancing where the sensations have completely filled the 'self' and bliss is approached. This is the culmination of the night out.

7.7: GOING HOME.

7.7.1: DESCRIPTIVE VOICES.

Iris, Kate and Amy gave descriptions of how they know they want to go home and all three of them emphasise the central aspect of physical sensations.

Kate:

"I feel myself stumbling in the loo trying to put my lipstick on . . . then I'll know it's time to go home. I don't like that feeling . . . Ending. Ha! All over again. The good night ends Ha! . . . if I reach that point it's like, "Oh get me out of here." I go home if I feel I'm drunk." [125/7/842-862].

Iris:

"I'm not sure what it is, it's not necessarily being too drunk, just, "I've had enough. " Often, I just get to a stage. But I find once I've had enough, I just want to leave then." [131/5/134].

Amy:

"I know when to stop . . . I don't count I just go by my body . . . I start slowing down . . . I start getting tired . . . if I've been dancing for two or three hours and I can't dance anymore." [134/9/199-207].

" . . . it's like you've been drunk and then you're like coming out of it . . . you notice that your legs are swollen and your eyes and your arms and

everything else . . . So I know when to stop . . . I . . . come home.”
[134/9/207-211].

“I have done some stupid things . . . my friends . . . all live in different directions from me and I’ve ended up walking for taxis on my own and if . . . I’ve had a lot to drink . . . well you let your guard down and you’re just wanting to get home and it’s quite risky . . . you start flagging taxis down and . . . walking out of the town which is . . . silly really. When I’ve had a drink you are brave and you don’t think about that side. I just think I want to get home and get to bed and I’m tired.” [129/9/167].

7.7.2: THE EXPLICIT THE IMPLICIT AND SELF DECEPTION.

The night out ends suddenly for Kate with her “*stumbling in the loo*” [125/7/842 - 862] that brings her incontrovertible evidence that her body can no longer be relied on to support her. Implicitly this collapse is due to the effects of alcohol, though at the foreground for Kate is the feeling of what is happening. She states clearly that she does not like the experience of ending and there is a sense of death in the ending of the good night that marks the decline of vigour and power and satisfaction. Kate’s response to this collapse is rapid: “*Oh get me out of here*” [99/7/842-862]. There is urgency in Kate to be out of the club and on her way home and implicit in this is a movement to safety and away from the experience of the tedium that the night out has become. When the body is satiated with alcohol and excitement and tired through dancing a new tedium arises, a tedium of the night out. Release is then found in giving up the freedom experienced whilst dancing in order to move to a steadier place of calmness and composure where the excitement and tensions of the night out can be emptied out in favour of the release of sleep.

Iris confirms Kate’s experience when she says: “*I find once I’ve had enough, I just want to leave*” [131/5/134]. And Iris emphasises that this might not be about being drunk but rather that a sensation and feeling of over-fullness, satiety, is the key. Amy confirms what Kate and Iris say and tells us more. It is when she feels she has been drunk and is “*coming out of it*” [134/9/139] that she notices the impact of the night out on her body and decides she needs to go home. Amy also told me of the

risks she has taken in beginning to walk home alone and this might indicate an impatience to get home and an unwillingness to wait for a taxi. Her words also indicate the sense of coming down from a feeling of being powerful, as she implicitly feels isolated and alone and somewhat fearful as she makes her way home. In all of this there is an implicit reality and rightness in that any deceptions entered into on the night out are no longer supportable as the bodily ground of existence begins to collapse.

7.7.3: INCREASING THE COMPLEXITY OF THEMES.

Body:

Co-researchers indicate that body is a centrally important indicator of when the night out needs to end. The body satiated with dancing, excitement, tensions, sexual stimulation and alcohol, the body swollen and sore, makes the reality of its state manifest to the other dimensions of existence and these dimensions concur in feeling, thought and intuition with the need to move from the tedious satiety of existence as this body to a place of recovery. The night out began with a desire to escape the tedium of the normal 'self' and ends with a desire to escape the tedious existence of the 'night out self'. There is too much of everything and the body's sensation is of being over-full, incapable of continuing and what becomes figural is a spiritual intuition to embark on the project of getting home and finding comfort in the normal.

Time:

The tedium the sensate body experiences is a wearisome existence of stodgy heaviness and nausea. Lived-time has changed again. The tedious sense of existence of the 'normal self' in everyday life is something built up slowly and in the case of co-researchers released quickly on the night out through the transformation of perceptual reality when they become the 'night-out-self'. The night out is an abnormal temporal experience designed as a release from the normal and its very abnormality concentrates time as a facet of experience. Fullness has to be gained within a limited

timescale marked by clock time and this demands a great effort of self-deception from the apprehending ego, which employs alcohol as a means to this end. Joy has been reached as an eternity and in this timeless state feelings of liberation and freedom have blossomed. The few hours of clock time that have been the roller coaster ride of the night out have become the transformed lifetime of co-researchers and this time out of time, lifetime out of lifetime, now collapses back to the tedium of satiety. These are transformations in the perceptual reality of co-researchers and in ending the night out this perceptual reality changes again as we will see later under the heading of ‘Co-researcher Reflections’.

Change:

In feeling the futility of the tedious existence co-researchers have followed a spiritual intuition to find renewal in Being different. They have moved towards strength, belonging, and fullness and have found some brief time of bliss. At the end of the night they once again feel a spiritual intuition, this time their purpose is to find an isolated place of comfort and healing. They have exchanged tedium for excitement and found it tedious and now seek the bliss of a warm bed and sleep. One experience, one set of objects has replaced another and the cycle begins again. They want to transcend to something more meaningful and have set out to find it in pleasure. Pleasure leads to fullness, and they have become satiated, gorged, and now wish to empty themselves out once more. A tedious cyclical movement from one existence to another and back again is in place where the present is not related to past or future in any meaningful way. It is as if at particular points change from the everyday existence to the night out existence or vice versa, is preferred relative to its counterpart. This change is founded on instinctual desire as can be seen from Abbie’s words:

“That’s your inhibitions isn’t it the image that you kind of attempt to portray and the wild-child that’s within me that gets let loose now and again . . . that’s why I like town because I feel that I can; that there’s a lot of other people that’s like minded . . . it allows me to kind of let some of it out.” [110/3/209-225].

“It’s whatever rocks the boat isn’t it live and let live.” [34/3/260].

Personal desire for pleasure existing outside any greater consideration reveals itself as the motivation of egoism. This lacks any concept of good beyond pleasure and evil is only a word since “*whatever rocks the boat*” [34/3/260] is acceptable. Change from the normal is achieved through projection of an imaginary ego, which has of necessity to be of considerable proportions so as to carry the day in the face of its own emptiness of purpose.

7.7.4: VALUES AND BELIEFS.

As I have outlined above change is motivated through desire for pleasure and “*whatever rocks the boat*” [34/3/260] is the dominant belief. Pleasure is valued as is perfection and strength and being loved, which is different to experiencing mutual love. These values are believed to be positive and good in the sense of being gains for the ‘self’. The desire for exhilaration and happiness is matched to the belief that these things can be gained from the world. In this way movement is based on acquiring the desired pleasure and power through the projection of a ‘self’ that is beyond the normal ‘self’. For example Kate values the feeling of being above the others:

“I walk into the room and it’s a, “I have arrived! Here I am!” You know? Egotistical, kind of above them, ha!” [26/7/103].

As the body collapses at the end of the night the projection of the powerful, beautiful self is no longer viable and then desire values home and the solitude of recovery. Having power over is valued and believed to be something worth gaining and collapse is implicitly believed to be an acceptable, perhaps even necessary, element of the night.

7.7.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

Physical sensations of collapse bring the pain (PS 5↓) of the threat of the deprivation (PS 6□) of all the body’s vigour. Disgust (PS 4↓) with the failing body flashes as frustration (PS 3↓) and the fear (SF 4↓) of rejection (SF 5↓) and humiliation (PT 5↓) are intuited as emotions of resignation (SI 4↓) and disillusionment (SI 5↓) with the night out project. Prudence (SI 2↓) and care (SF 1 ↓) are

present as the need (PS 7↑) and craving (PS 8↑) for a release (Outer circle 6 □) from this state of being and the satisfaction (PS 12□) of isolation (SF 6□) in which an emptying (PS 6□) out of the night out self in restful repose can facilitate the change back to the normal 'self' begins .

7.7.6: COMPLEXITY OF MEANING.

The decision to go home comes as a sudden knowledge that the physical sensations are indicating that the body cannot be relied upon. Death is closer in collapse and survival through immediate withdrawal to a place of recovery becomes the desired gain. The enjoyment of the pleasures of the night out has failed to provide ultimate escape from the pain of collapse and the knowledge of future death. There is unequivocal reality in the pain of the body's collapse and the night out fantasy is snuffed out in one moment:

"I feel myself stumbling in the loo trying to put my lipstick on? . . . And then I'll know it's time to go home . . . it's like, "Oh get me out of here." I go home if I feel I'm drunk." [125/7/842-862].

The body enforces reality on the situated existence of co-researchers and the desire to overcome the suffering of isolation and futility is immediately found to be impossibility. Thought is limited through alcohol and the project becomes one of simply getting home. Co-researchers' desire for release from the tedium of the normal has gone full circle as a desire for release from the night out has taken its place. The cyclic nature of co-researchers' emotional movements is very marked. It is as if a Being whose character is reflexively coiled within itself has moved through an intricate cycle of patterns as quick, slow, arrested and reversed flow of time lived variously as the rhythm of the tedious norm, the excited rhythm of the night, in which comes reversals to an earlier age and the eternity of the timeless and on to the quiescence of collapse.

7.8: CO-RESEARCHER REFLECTIONS AFTER THE NIGHT OUT.

7.8.1: DESCRIPTIVE VOICES.

Erin:

"I work hard and . . . sometimes . . . for me it's important to have . . . that lifeline to life out there . . . maintaining that friendship . . . it's interesting I've not really thought about it . . . it's me maintaining the relationships enough that if I have an occasion where I want to access joining them, that I still kept that opening . . . if I'm honest with you there's been . . . many times I've gone . . . into . . . town and I've come back just thinking, "Why did I go? I didn't enjoy it; again, . . . it's just a load of idiots." [175/6/146-162].

Amy:

"When I got divorced you need to get a new circle of friends. You need people in your own position or you have to meet new people and the only way you're going to meet is by . . . going to town . . . that's how it all started for me my relationship went down the pan. And . . . with all of us . . . if we've got any problems the first thing we do is say get yourself ready and we'll meet up and we'll go and have a drink and we'll have a talk and a chat. There's a serious side to it as well as a fun side. Yeah, it's just like taking care of everybody because we all need to blow off steam . . . It's even easier with a drink inside." [160/9/3].

Abbie:

"I'll probably come to a point where [lowered voice] I feel too old to be in town. Or maybe I might find a relationship that I don't feel the need to go into town . . . Again it doesn't have to be town if you've just got this situation of similar aged people and people . . . just having a good time. It can be anywhere really . . . I'd like to think that as long as I have a job and am fit enough to have a dance I'll continue going out." [156/3/376].

Kate:

" . . . it was a great craic at the time but . . . what a waste of money and time it was." [141/7/562].

"No, it's not really good for anything." It's just nice at the time . . . just a nice feeling at the time but I didn't gain anything from it really, you know? Anyone that I struck up . . . an intimate connection with . . . I can't be bothered ever seeing them again. I never ever make friends on a night out like that. It's not like that. At all. It was just for the night out." [143/7/596].

" It's a platform, you know, on which I can be attractive, show myself up, being attractive . . . It's a platform for me to show my friends, strangers and it's just like to play a little . . . like a performance." [149/7/746-759].

Eva:

"Carol will say to me . . . ask Arthur. You've got to ask Arthur. She thinks that he'll stop me from going out. But it's up to me whether I choose to go

out or not. I mean he goes out socially with his friends now where we used to go out together." [193/4/142-145].

"Carol will give you opinions on the other people . . . she back stabs them basically. So if she does that about the others she'll do it about me; and I know what she does it about my husband and I know she does it about my children. I know she does it about my friends.

R; how do you cope with that? Do you stay together all night?

Yeah we do." [192/4/310-325].

Ruby:

" . . . if I say . . . "I'm going 'round town tonight," they look at me as if to say, "What? Are you alright?!" "Are you still doing that type of thing?" And I'll say, "Well, on the odd occasion!" . . . So I think . . . "Well at least I can still do it," . . . I still want to do it . . . Where some people don't even want to you know . . . I do know people who don't even attempt to go out at all really." [135/8/906-926].

"I don't have a headache, you just feel in general that . . . you're just that little bit more sluggish and I don't mean you like that feeling because I like to put plenty into my day so I don't really like to think that I've got to sit . . . for the first couple of hours feeling, "Uugh." [171/8/679- 682].

"I had a thick head all day . . . so I didn't have anything to do . . . It was just one of those days where you sort of sit in and watch a couple of films . . . you're not really very active . . . I don't like to do that . . . as I say so it's a rarity now to be feeling like that because it's a wasted." [171/8/707-715].

Zoë, on being sober in town:

"I've sat . . . and thought get me out of here. This place is hell. I hate it. I can't, I can't . . . some of the people that go into it you have to be drunk to kind of enjoy it a little bit because . . . some of them . . . A little wild a little unpleasant. A little mad I guess. And I suppose we look exactly the same to other people when we're in there but we all agree you don't go into Livingstons's till elevenish because you're not drunk enough." [99/10/64].

"My life's taken a different focus . . . being a mum now . . . that's where I get the main . . . joy and pleasure from my life. It's . . . overwhelming that whole kind of mother emotion whereas . . . before, I derived . . . pleasure from looking good; going out; having that fulfillment and that ritual and those friends and those nights out and stuff . . . I don't find the same amount of fulfillment and pleasure in it because I've got something that's just so much more." [33/10/160].

"Me and . . . my partner . . . talk about this . . . he's very insistent that he's only got a number of nights out left in him. In his life. He's forty-three . . . And for him . . . if he could continue it every week he would, like we used to.

Because it's very very important to him to have that time out that drinking that whatever. Where I feel the change is I don't. I feel a lot more content being at home. Being in; not having a hangover; not worrying about what to wear; not looking at all the idiots . . . getting drunk. And I know I'm being completely hypocritical because I enjoy it when I do it and it's been a big part of my life." [191/10/168].

7.8.2: THE EXPLICIT THE IMPLICIT AND SELF DECEPTION.

Erin is clear in contrasting “work[ing] hard” [169/6/146-162] against the night out as something different outside work. For her the important things outside work are the friendships she wants to maintain and not the night out itself. She explicitly says that she has often thought, “*Why did I go? I didn't enjoy it; again . . . it's just a load of idiots . . .*” [169/6/146-162]. Amy also values the friendships she has and sees these relationships as sometimes representing a contrast to the fun of the night out in that friends sometimes need to chat together to help in solving problems:

“There's a serious side to it as well as a fun side . . . like taking care of everybody because we all need to blow off steam . . . It's even easier with a drink inside.” [160/9/3].

Implicitly “*blowing off steam*” [160/9/3] carries the meaning of release and this is a serious project. While both Amy and Erin value their friendships they depart from each other on their view of the night out in a marked way. Erin questions the enjoyment of the night out and explicitly reports enjoying being with her friends in other ways whilst Amy enjoys the fun night out and expressly believes in utilising alcohol to make getting into a ‘fun’ mood easier. What is immanent in both these descriptions is the desire to be in a different mood on the night out compared to the rest of life. Also implicitly present is the importance of not feeling alone and of having channels to others readily available. The night out is therefore implicitly a mechanism for feeling that you belong with others and that you are not alone and for reaching towards something experienced as wrong, missing, or tedious in the rest of life.

Abbie takes up the theme of not being alone and expresses it differently as she simply notes the fact that people of a similar age get together to have a good time. However, this is surely no trivial meeting for Abbie as she fears becoming too old to do it whilst simultaneously maintaining the hope that she might “*find a relationship*” [156/3/376] which would mean she would not need to go to town. Abbie is clear that she will continue with her nights out as long as she is fit and able to pay for them. There is a considerable tension in Abbie that implicitly shows up a sense of her having to go on the night out. The alternatives of being too old, not fit enough, or too poor form a dark background contrast to the night out. This contrast is also present in the descriptions by Amy and Erin who also need the night out for the serious purpose of not being alone. Not being alone is implicitly important for Eva as well. In her description she emphasises that she can choose to have a night out without her husband giving permission, which statement appears to us as a reasonable statement of fact. However, Eva also says that she used to go out with her husband and that he now goes out with his friends. Eva may be deceiving herself with her stand on going out as a way of not feeling the loss of her former relationship with her husband. In any case not being alone is implicitly an important factor for Eva as well.

Although Eva is with the mass of others on the night out she goes out primarily with her friend Carol. However, Eva states that she experiences Carol as back stabbing people they meet or associate with, and is sure that Carol will also be doing the same to her. The sense of fear at being alone is emphasised by the fact that Eva continues to go out with Carol and stays with her throughout the night out. This is an act of self-deceit and of bad faith, which is implicitly absurd.

Kate says that the next day has a “*feeling of low*” [141/7/554-562] about it and that she finds herself thinking that while it was “*a great craic at the time*” [it was also] “*a waste of money and time*” [141/7/562]. She continues to say that she did not gain anything from the night out; that she never makes friends with people on the night out and cannot be bothered seeing them again and that

it was “*just for the night out*” [143/7/596]. Implicit in these statements is that for Kate the night out is not about friendship or belonging but about something else. The use of the slang word ‘craic’ implies being involved in banter and funny conversations with others and the fact that Kate cannot be bothered to see them again implicitly means that her “*sharing the love*” [66/7/207] is not a genuine sharing but an act of bad faith by which she gains admiration from the men and therefore feels powerful. Kate explicitly uses the night out as “*a platform . . . on which I can be attractive, show myself up, being attractive . . . just like to play a little, you know, like a performance*” [149/7/746-759]. The night out for Kate is a deliberate deceptive flirtation with men through a performance in which she stars as the glamorous leading lady. This deception is a deliberate way in which for a short time Kate deceives herself into believing that she is the part she is acting. Kate is alone on the night out, inside the character she is pretending to be. Home and work are completely separate and distinct from the night out for Kate who takes on a different persona.

Ruby finds that people she knows are surprised that she still goes to town for a night out and she takes some pride in the fact that she “*still want[s] to do it . . . Where some people don’t even want to . . . don’t even attempt to go out at all really*” [135/8/906-926]. This statement holds within it a pleasure in being able and open to going to town and a pleasure in being young enough to continue doing it. Ruby compares herself favourably with those who do not go out and implicitly thinks of this as a positive characteristic. However, this immediately sets Ruby aside as different to the people she knows who do not go out and this division into those who do and those who don’t cuts across work and home life. It’s:

“ . . . a case of what time are we going out so we’ll just . . . stay in touch . . . by phone or you know, if I’ve seen them at work and just say, “C’m on, shall we go out a week on Saturday? Shall we make that a night out?” [6/8/57-62].

Abbie talked of going out with work colleagues in a rather different way which emphasised her movement to a different persona when on a night out:

“ . . . who I’m out with as well depends on how you are . . . a works night out . . . that impacts on how you behave . . . If . . . we were out with students . . . I’m the oldest one in the department, so they would see me . . . as being fifty something and like who does she think she is. But they also kind of

know me as being a bit, what shall I say . . . wild when . . . out . . . because they see you in a professional capacity they don't expect you've got this kind of side to you . . . you're dead sensible and dead calm and in control at work." [42/3/264-268].

Ruby feels "*sluggish*" [171/8/679-682] on the morning after the night out and resents that feeling as it impinges on her ability to do things. Accordingly she implied that she has taken steps to prevent this happening as often and that "*it's a rarity now to be feeling like that because it's a wasted [day]*" [171/8/707-715]. Immanent in this statement is the desire for more than the night out for something beyond it. Zoë also feels a change overtaking her as her desire is explicitly to be at home more and focussing on her children. Implicitly Zoë as the only co-researcher who is at the start of having a family has a different project in life and consequent purpose and meaning.

7.8.3: INCREASING THE COMPLEXITY OF THEMES.

Difference, Pleasure and Release:

The release and pleasure of the night out shows us the content of the night out at a relatively surface level, however, looking deeper we can see that change itself is centrally important. There is a clear theme of working hard contrasted by self reward as pleasurable release. This pleasure is for some co-researchers associated with being with friends and finding release together, "*blow[ing] off steam*" [160/9/295-299]. For others the pleasure is gained through their own 'performance' as an attractive woman and the plaudits from an audience and for still others through the pleasure of dancing. In fact for most co-researchers a combination of all of these constitutes the good night out and the sense of experiencing pleasure and release to the extent that for the duration of the night out a different 'self' is constituted. The experiencing of pleasure and release through being different Being is associated by co-researchers with the effects of alcohol consumption, sociality, dancing and playful performance.

Change, Transcendence, Transgression, Liberation:

The movement from the normal persona to the night out persona appears as a movement of transcendence from one lifeworld to another and not an additional aspect of the lifeworld that is otherwise lived. It is a deliberate emptying out of the 'self' and building up of the 'night-out-self', a movement in which co-researchers become 'other' to their normal 'self'. In the breaking of their tie to the world of home and work co-researchers deliberately detach themselves and enter into a process of changing body through makeup and dress, social self through gregariousness, and thinking self through increased confidence. Changes of clothes are an expression of change of the 'self'. Alcohol allows a forgetfulness of the normal in order that the new 'self' can live in the co-created community of the night out which would otherwise be repugnant. Co-researchers think of this as an act of liberation in that freedom is experienced in being different and this freeing of the 'self' is deliberately chosen and facilitated. However, co-researchers report that no matter how detached from the normal lifeworld they are on the night out, the next day's reflections show it to have been "*a waste of money and time*" [141/7/562]. The transcendence was not transcendent after all since it ultimately lacks meaning for co-researchers. It is a movement of transgression of the normal boundaries of their lifeworld, a break with standards of ethics and morality which govern the normal. Indeed it is an act of bad faith with the 'self' as well as with those met on the night out, in that it is a deceit of the 'self'. Paradoxically meaning does exist in the sense that the ability to move to a different 'self' expresses energy, and energy is an experience of life rather than death. In experiencing that energy co-researchers are confirmed to themselves as being alive. Liberation from death may be gained for another few hours and the facticity of bodies which age may be exchanged for a pretense of youth expressed through the energy of sexuality and dance. The meaning may be stated as the assurance of 'self' that "I am still alive." As Ruby says she:

" . . . still want[s] to do it . . . Where some people don't even want to you know. I mean, I do know people who don't even attempt to go out at all really." [135/8/906-926].

Time:

As the mode of Beings being time is experienced as the mood that ties together past, future and present. Changes in time occur throughout the getting ready for the night out and the night out itself and are experienced as the freedom of invention and novelty. The changes in mood, which grip co-researchers, are experienced as slow, excited, ecstatic, collapsing etc time. When Kate says that the night out was “*a waste of money and time*” [141/7/562] she is speaking from a mood on the morning after where time has become monotony again and the magical transformation to excited or blissful time has come full circle. However, the very fact of this return to time as tedious is already setting in place the building of a mood for change and novelty. And shortly after making this statement Kate says she will continue going out “*as long as I’m still attractive*” [149/7/746-759]. The wrinkles on Kate’s face are the visible expression of the time which will stop her night out and the growth of the wrinkles as visible movement towards death make each night out’s brief escape from time more compelling.

Time on the night out might be thought to be quick in its excitement and yet in satiety this also becomes tedious, as does the constant presence of others. Collapse adds an urgent imperative to time that demands a speedy return home. The night’s sleep is time out of time, which is an escape from the tedious night out and next day is a time of release from all commitments and a time of solitude, recovery and vision.

Relationship and Being with Others:

Abbie explicitly says that she might stop going out if she could find a relationship, which would facilitate that. This might be taken, as Abbie wanting to belong somewhere and that the night out is not such a place. Erin says that the night out is about maintaining relationships with her friends whilst Eva avoids being at home alone by going out with her friend Carol despite knowing that

Carol will call her behind her back. Ruby feels the night is different dependent on who she goes out with, some friends being more likely than others to support more engagement with others and dancing. Kate goes out for the banter but never makes friends on the night out limiting herself to finding admiration from others but nothing further. Amy finds comfort in the companionship of friends on the night out. There is a movement in all co-researchers away from isolation and towards a limited degree of engagement. This limited engagement demands cooperation between the various groups of friends and carries immanent within it the possibility of rejection. Accommodation of others is present and based on neediness in co-researchers for the various limited forms of contact they engage in. This accommodation is also true between co-researchers and the mass of others gathered together. Zoë:

“I’ve sat there and thought get me out of here. This place is hell. I hate it. I can’t, I can’t . . . some of the people that go into it you have to be drunk to kind of enjoy it a little bit . . . A little wild a little unpleasant. A little mad I guess . . . you don’t go into Livingston’s till elevenish because you’re not drunk enough.” [99/10/64].

Alcohol may play a part in facilitating greater courage to act out the chosen part and it also plays a part in facilitating cooperation and a permissive attitude at the level of social standards and values.

7.8.4: VALUES AND BELIEFS.

It is clear that when reflecting on the night out a paradoxical situation is encountered. On the one hand friendship and camaraderie is experienced, provided enough alcohol has been consumed. On the other hand failure to drink enough results in a dislike or even repulsion of the people encountered on the night out. There is no clarity of thought by co-researchers as to the purpose of the night out and it results on their reflection in a meaningless experience. However, they all suggest they will continue to go on these nights out and everyone reports the nights out as being positive compared to staying at home, provided that is that sufficient alcohol is consumed to eradicate the horror of seeing what is happening around them. It is apparent therefore that the avoidance of being alone is a keenly valued aspect of going on nights out and that some co-

researchers experience great doubts as to the validity of friendships on the night out. In short the night out is valued positively in the belief that enjoyment is gained during the intoxicated forgetfulness of separateness and the feeling of belonging gained from being in the mass of people. This belief is maintained despite subsequent thoughts on the night out when in a sober state.

Alcohol is believed to facilitate the night out by providing courage to approach others and to be seen by others and is valued for this property.

Values and beliefs in the normal sense of meaning are perhaps irrelevant to co-researchers who do not act on socially established rules or rational thought but on what can only be described as a mood which presses towards them entering into the night out. Such moods can be seen to grip before thought and cultural constraints can be considered. However, co-researchers believe that following this mood towards the night out's abandonment of the normal self is a project of value as Kate told me:

"I know I should encourage myself out in the world and I'll come back the better for it." [17/7/979].

Abbie likes town because:

"I feel that I can (let out my wild) that there's a lot of other people that's like minded. There's a lot of people worse than me but it allows me to kind of let some of it out." [110/3/224].

Letting out some more primordial less rational, different to normal, 'self' is valued as good for the person and believed to be a positive thing to engage in. The fact that co-researchers during the day after's reflection find the night out to be "*a waste of money and time*" [141/7/562] does not seem to detract from their belief that it will be good to do it again.

7.8.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

Tension exists between the thoughtful judgement of the night out after the event which sees it as a “*a waste of money and time*” [141/7/562] and the explicit statements by co-researchers that they will do it again and again until they can do it no more. The thought of the night as a “waste” gives the dimension of personal thinking a sense of the emotion of deflation (PT 4↓). Though the spiritual intuition of resignation (SI 4↓), disillusionment (SI 5↓) and futility / absurdity (SI 6□) may represent a better description of co-researchers’ place of being on the morning after. Social feeling of isolation / separateness (SF 6□) also show up in their reflections and set over against these emotions are other emotions less clearly expressed and perhaps barely known by co-researchers. These other emotions are in tension against the clearly expressed emotions and thoughts and come from a primordial movement towards meaning and purpose (SI 12□), which though strong is not easily expressible in words. This movement to meaning and purpose sooner or later experienced as the rising emotions of personal thinking, social feeling and physical sensations described in earlier sections. At the point of the day after reflections these upward emotions are not present and only a bald statement that they will go out again expresses the spiritual intuition towards meaning and purpose and /or being different. On the day after there is simply a restful repose.

Anxiety (PT 8) is present in many of the statements co-researchers make about continuing to go out.

For example Abbie says:

“I think I’ll probably come to a point where [lowered voice] I feel too old to be in town . . . I’d like to think that as long as I have a job and am fit enough to have a dance I’ll continue going out.” [156/3/376].

The quiet of the morning after the night out is a space of repose in which as Ruby explains and other co-researchers concur:

“I don’t have a headache, you just feel in general that you’ve, you’re just that little bit more sluggish and I don’t mean you like that feeling because I like to put plenty into my day so I don’t really like to think that I’ve got to sit, you know, for the first couple of hours feeling, “Uugh,” you know?” [171/8/679-682].

In the morning two contrary primordial moods are in tension with each other. First the sluggish mood of boredom allows a sinking into indifference. This is no surface boredom but a deep version which stretches out the temporality of existence. It is in this space that reflective thought grasps the “*waste of money and time*“ [141/7/562] in clarity of vision. This moment of vision brings the second primordial mood, angst, which is experienced as an ‘uncanny’ mood of not being at home (*Un-zuhause*). This ‘unhomely’ feeling is quieter than fear and has no object as such, yet sets in place a desire to flee from ourselves into the familiar. Work beckons on the next day and this provides a feeling of absorption with the intraworldly. This desire to flee already sets in place, in complete contradiction with the clarity of vision achieved, a desire for familiarity of the night out. Movement to a more radical and genuinely engaging alternative to the night out would bring a rise in anxiety because of its unfamiliarity which cannot be contemplated in the mood of ‘uncanniness’ which prevails.

7.8.6: COMPLEXITY OF MEANING.

The primordial nature of mood that comes before thought allows a levelling of affect and brings an indifference that establishes a state of boredom as the mood of the day after the night out. Indifference allows a slackening of the hold that affect has on how we see, or intend, the world. In this space new vision is possible and clarity about the night out is thrust into vision. The ‘uncanny’ feeling of clarity and the mood of the morning bring angst that sits alongside *Langeweile* (boredom) and stretches out time. In this is the possibility of insight and change yet approaching the truly different brings an affective valuing which in the act of creating the possibility of meaning brings increased anxiety and a desire for the familiar.

In these reflections are flashes of futility / absurdity (SI 6□) which are in tension with the primordial mood which demands that co-researchers go out again to confirm their being, (hope SI

9↑). Alternatively they might sit in the ‘uncanny’ mood of tedium that offers the possibility of insight, but this is too much anxiety to bear. This tension is beyond personal thinking, social feeling and physical sensations and might best be represented as the deceit of false hope. False in that there is no hope against aging and death and in the maintenance of falsity, no movement to meaning and purpose in the life they actually have. Life is experienced as a mood of anxiety in the presence of the void of nothingness, which threatens to become visible in boredom, and therefore engenders an imperative need for distraction.

7.9: REFLECTIONS ON ALCOHOL.

7.9.1: DESCRIPTIVE VOICES.

Zoë:

“I think we all use alcohol to a certain extent to escape from things that are difficult in your life.” [185/10/248].

Eva:

“ . . . they knock into you . . . they’re not polite and they push past you . . . if you’ve had a drink you . . . don’t notice it . . . I have been out on a works do and [met]Carol . . . in town . . . I’m not in a party spirit mood. Like I would be if I’d started the night earlier because I’ve not had . . . a drink [and so] I’m not less aware of the people around me . . . I want to say it’s when I’ve not had enough drink.” [121/4/490-501].

Ruby:

“ . . . the more I have to drink, the more likely I am to dance.” [124/8/379].

“ . . . my social . . . drinking . . . started when I was . . . probably about fifteen, sixteen on the cider, ha! . . . and then you went on to lager, which . . . I never touch now . . . but you don’t know at the time do you, how many calories it has . . . Ha! I do try to, [count calories] that’s why I try to drink vodka and tonic . . . dry wine . . . I don’t drink red wine at all . . . because I know for a fact if I have two, I’d have a bad head . . . And . . . I can’t mix red wine with anything . . . having sort of two or three wines and two or three vodkas; that would affect me . . . I would be feeling a bit sickly.” [190/8//844-883].

Abbie:

“R; What would it be like to go out and remain completely sober?”

“(SIGH). What would it be like? I mean I I’ve done it in the past and it’s not the same because as the night goes on you kind of loosen up when you’ve had a drink and everybody else is loosening up so by eleven o’clock there’s a lot of kind of jostling and pushing and jogging goes on and when you’re still cold sober you’re thinking I don’t need this, I think it’s time I went home because you feel out of it but as the night kind of unravels when you’ve had a drink your just flows. Not that you get to the point where you’re falling about but you’re just more accepting, the drink makes you more relaxed . . . loosens your inhibitions . . . I wouldn’t dream of dancing stone cold sober . . . I think because it’s that time of night that you think that everybody else has had a drink so they’re not going to care. It is it just kind of makes your whole experience.” [189/3/126-136].

7.9.2: THE EXPLICIT, THE IMPLICIT AND SELF DECEPTION.

Alcohol is explicitly seen as something to use to create a mood that is better than would be the case without alcohol. This change for the better is not simply one of allowing personal expression or freedom but also implicitly to do with being able to be in the crowd and not react negatively to the jostling and pushing. Implicitly this state of relaxation, which makes the physicality of the crowd acceptable, is a mood that grips everyone on the night out. The mood is a communal mood and absorption in the mood implicitly ensures that all space all time is filled and no void, no nothingness is present. However, this is a deceit as the filling of the void is not a filling but a disguise of the void. With no apparent void into which intentionality can take up a direction, anxiety is reduced, released into the familiar tedium of high physical energy output and a deficit of thought. This combination is described by co-researchers as them being in the ‘now,’ which meets their desire to ‘just be’. The familiarity of tedium is the desired mood, though as a different tedium to the original mood of low energy, mundanity and listlessness which first motivated the night out.

7.9.3: INCREASING THE COMPLEXITY OF THEMES.

Tedium:

Although hidden from vision tedium, as the familiarity with the friends and the known crowd in the known place of meeting, now shows itself as central to the night out. Alcohol allows a relaxation into the mood of tedium as repetitive movement, speech, actions of drinking, movement from club to club, etc. without the monotony being experienced as unsettling or indeed as time passing at all. Time is passed without awareness.

Others and Mood:

The ‘others’ encountered on the night out are seen as a problem to overcome as individuals and also as essential to the night out project as crowd. As individuals the ‘others’ experienced as pushing into you are something to become increasingly less aware of through the use of alcohol. Equally, the mood of the night out is a product of the situated thrownness of the people gathered together. The people who make up the crowd reflect the mass mood onto the individuals who make up the crowd and in this reflection the individuals find themselves as that mood. Alcohol facilitates the transcendence of the individual from individual to part of the crowd and its mood. In this is security in belonging and also in that implicit confirmation that everyone present is alive. Co-researchers are given to themselves as alive and vibrating to the beat, which repetitive monotony is itself calming.

Continuous Return:

The night out is seen as a place of continuous return that provides confirmation of being alive through the forgetfulness of aging and the denial of the future. Facticity is hidden by the deceitful mood.

7.9.4: VALUES AND BELIEFS.

Co-researchers are firm in their belief that going on a night out without consuming alcohol is to embark on something which is repugnant. Alcohol is valued as a stimulant and a relaxant and for its ability to loosen one up so as to allow one to put up with the pushing and shoving of the night out. Alcohol is also seen as allowing a person to dance where they would not dance sober and to further enter into the banter and closeness of the night out. Implicitly alcohol allows a forgetfulness of everything and a falling into the 'now' of the night out. It is alcohol that is believed to facilitate people to 'just be in the now' and it is for this that it is valued. These ways of being are given approval by the many members of society who gather together to be facilitated by one another and by alcohol in this forgetting.

7.9.5: DIMENSIONS OF EXISTENCE: PROJECTS, FEARS, TENSIONS.

Alcohol is thought of as removing anxiety (PT 8) and providing courage (PT 9) and commitment (PT 10) to meet the world. It is also removes fear (SF 4) and promotes greater acceptance (SF 11) of others ultimately providing a feeling of oneness (SF 12) with the crowd of the night out. These products of alcohol consumption are on reflection seen as a futile (SI 6) false state of distraction.

7.9.6: COMPLEXITY OF MEANING.

Alcohol is seen as an essential change agent to alter mood and allow the night out to take place. It is also believed to be socially acceptable to use alcohol in this way and indeed a night out without alcohol is seen as an impossible, frightening and repugnant event.

CHAPTER EIGHT.

FRACTIONS OF THE LIFEWORLD

Adapted from Ashworth (2003, p148-150).

8.1: SELFHOOD.

“What does the situation mean for social identity; the person’s sense of agency, and their feeling of their own presence and voice in the situation?”
(Ashworth 2003, p148).

The first theme that emerged from the SEA analysis of organising the night out is that of being at home alone. Isolation appears as a consistent social feeling in the descriptive voices of co-researchers despite all of them working and some of them having husbands. Feeling isolated has with it sensations of emptiness and thoughts of weakness which combine in the apperceptive ego as an intuition of futility. An example of recognising that isolation is a problem is provided by Kate *“easy for me to . . . solitary . . . I know I should [go out] it’s good for me to get out to meet friends”* [15/7/36]. Other co-researchers recognise their isolation when *“time’s been really slow sometime”* [44/4/200-208] and *“sat at home”* [3/3/29] and thus point towards tedium of existence. The hidden voices reveal these emotions as appearing as expression of a mood which is all-embracing and present as the existence of co-researchers at times of organising and deciding on the night out. Mood is reminiscent of *“Stimmung”*, (Heidegger 1926, 1962, p172) which discloses selfhood to co-researchers as existing as solitude. This is not only a physical or spatial state but the very Being of co-researchers, the way in which they attune to the world and experience themselves. Phenomenological reflection on emotions found by the SEA analysis discloses this all-encompassing mood, which is revealed as lying hidden beneath the emotions initially disclosed by co-researchers. If a voice could be given to this mood a statement such as *“I am bored, listless and tedious”* might be heard. However, no such actual statement is possible from co-researchers who

are engulfed in the mood and which therefore constitutes their normal life experience at the situational point discussed. The dominant and habitual mood is an acquired state of being-in-the-world and normally hidden to co-researchers though occasionally broken through by flashes of emotions experienced as isolation and weakness. This mood is the hidden voice of co-researchers and shows through the veils of deceit of the self, demanding an answer from co-researchers and co-researchers organise the night out to answer its call. This mood is also seen in the background during analysis of other themes of the night out. Heidegger (1927, 1962, p173) describes the mood which phenomenological analysis has revealed:

“The pallid, evenly balanced lack of mood . . . persistent and . . . not to be mistaken for a bad mood, is far from nothing at all . . . in this . . . Dasein becomes satiated with itself. Being has become manifest as a burden . . . Dasein cannot know anything of the sort because the possibilities of disclosure which belong to cognition reach far too short a way compared with the primordial disclosure belonging to moods, in which Dasein is brought before its Being as ‘there’. Furthermore, a mood of elation can alleviate the manifest burden of Being; that such a mood is possible also discloses the burdensome character of Dasein, even while it alleviates the burden.”

Heidegger (1927, 1962, p173).

The emotions, the words around the cycles of the dimensions of life, are the voice of primordial moods and make manifest how co-researchers are feeling in the world and Kate tunes in to her feelings:

“I kind of get a feeling for it for where I’m at and if there’s a night out happening on Saturday and say it’s Wednesday . . . and people are texting saying, “Are you up for it?” I’ll know then, “Yep.” [16/7/911].

From the primordial base of the pallid mood emerges a desire in co-researchers to transcend their Being by embarking on the night out. Emotions speak tacitly about the given situation in which co-researchers find themselves and they respond by moving towards social activity which is the same as saying away from isolation, weakness, emptiness and futility and towards social meeting and freedom from being, the mood, they currently are. This is not simply a movement of escape from

the being disclosed by the mood and emotions but also a movement towards meaning and purpose, a movement towards fullness, a transcendence of the Being they are towards something better, “*it’s good for me to get out to meet friends*” [15/7/36].

The way in which this double movement of away from and towards their being Being is constituted differs. Kate constitutes herself as never initiating the night out or indeed any movement to friendships and states that people ask her out which she takes as an expression of her acceptability. Abbie and Ruby always instigate the night out and invite friends to come with them. Iris and Zoë make no comment but occupy houses close to the town centre that serve as gathering and launching points for the night out. These different formations of the ‘self’ are taken forward into the night out and influence the subsequent experience of co-researchers. All co-researchers believe at this organisational stage that the night out will be good for them in some way that nevertheless remains veiled to their consciousness and subject to being hidden through self-deceit. The clearest reasons given for going out are that people will ‘chat’, that the night out will be ‘different’ to the rest of life and that going out is better than remaining solitary. Thus co-researchers constitute themselves as desirous of leaving their present situated mood, disclosed as emotions at the bottom of the dimension cycles and of moving to a different and better mood and situation. This is a transcendence of their Being, an increase in their personal sense of agency and a move towards a more powerful social identity.

The decision to go out is simultaneously a decision to move to a better mood, which is the same as a better ‘self’ and a decision to consume alcohol. This is how co-researchers apprehend the way to transcendence as they embark on the night out. They believe that alcohol will produce a positive change through:

“ . . . *makes [making] you cheekier.*” [86/7/369-382], “*after a couple of drinks you do tend to let your guard down a little bit and have a bit more fun and enjoy it . . . when I first go out I’m usually tense and worked up . . . I start to relax.*” [105/9/36-44].

Drink is used quite deliberately to empty out ‘being-pallid-mood’ in order to let in the cheekier ‘being-fun’ mood. In this is also a movement towards a more sociable existence. Notably there is a lack of any belief that they can produce these changes without alcohol. Co-researchers define themselves as unable to be sociable or fun without taking in and chemically bonding with the material substance alcohol. The catalyst alcohol is used to convert the pallid into the elated and this is a transcendence of Being. Co-researchers say that they are embarking on becoming different, more positively constituted, however, reflection the next day reveals the project as a major deceit. Co-researchers report that in reality no change took place but merely a temporary diversion, or elevation, built on a change in the body’s chemistry and lacking the meaning that would have provided a longer lasting transcendence:

“No, it’s not really good for anything.” It’s just nice at the time. just a nice feeling at the time but I didn’t gain anything from it really, you know? Anyone that I struck up . . . an intimate connection with . . . I can’t be bothered ever seeing them again. I never ever make friends on a night out like that. It’s not like that at all. It was just for the night out.” [143/7/596].

Co-researchers when reflecting on the day after the night out as they find themselves once again in a pallid mood consistently and forcibly make the point that the night out lacks true meaning:

“I don’t have a headache, you just feel in general that you’ve, you’re just that little bit more sluggish and I don’t mean you like that feeling.” [171/8/679-682].

It is interesting here to consider Heidegger’s definition of mood and state-of-mind:

“The mood has already disclosed, in every case, Being-in-the world as a whole, and makes it possible first of all to direct oneself toward something. Having a mood is not related to the psychical in the first instance, and is not itself an inner condition, which reaches forth . . . and puts its mark on things and persons. It is in this that the second essential characteristic of states-of-mind shows itself . . . that the world, Dasein-with, and existence are equiprimordially disclosed; and state-of-mind is a basic existential species of their disclosedness.”

Heidegger (1926, 1962, p176).

In directing themselves towards a new mood, a new state-of-mind, co-researchers move towards disclosure of a their 'Being-in-the-world' as a different "*existential species of their disclosedness*" (Heidegger 1927, 1962, p176). We have discovered that this is a movement away from the pallid mood disclosed through isolation, weakness, emptiness and futility, and towards the desired objects stated as being to "*have a bit more fun*" [25/9/36-44] and a meeting with friends. However, this is no easy change to bring about since the pallid mood of their Being has immanent within it all emotions including those of inferiority, shame, emptiness and futility and an effort of creative will and courage is required to overcome the "*dread*" [12/7/10] experienced with becoming more social. Risks of rejection and further shame and futility are inherent in the movement to sociability and so alcohol is important as an aid that makes the 'self' more courageous. Or perhaps rather kills the 'pallid-self' and allows the blossoming of an elevated 'self'.

Other preparations, such as dressing, also help to elevate the mood through raising the emotions, literally in how they see themselves, their 'self' in the mirror. This movement, this elevation of mood, is constituted by the actions of co-researchers as thrown into the world of preparation for the night out and not as thoughts about transcendence. As the preparations continue co-researchers find the night out project as something that matters to them:

"Existentially, a state-of-mind implies a disclosive submission to the world, out of which we can encounter something that matters to us."
Heidegger, (1926, 1962, p177).

What it is that matters is disclosed as the project of being a Being that is social and beautiful and happy. Essentially co-researchers seek to comport themselves as different Beings in the world, to re-cast themselves from their current mood, state-of-mind, into a new Being, and in this sense they display an action of freedom and transcendence. In this re-casting of the 'self' they become "*fascinated*" (Heidegger 1926, 1962, p88) by the action of the re-casting. The actions of the re-casting are the preparations for the night out, a theme that every co-researcher talked about and some indicated they found to be one of, or possibly the most enjoyable part of the night out. I want

to emphasise the difference between these preparations and the run-of-the-mill daily routine. It is a difference in the way in which the 'self' is apprehended. Body is cared for by bathing and dressing, makeup is applied to beautify the face and perfume makes co-researchers fragrant. *"Its like I'm a different woman. I just change roles"* [35/9/73-77]. This is not a trivial difference but something deeply significant and directly related to elevating the underlying mood. However, it is notable that such changes are ontic in nature and as Heidegger (1927a, 1962, p32) states Dasein is:

" . . . an entity which does not just occur among other entities . . . it is ontically distinguished by the fact that, in its very Being, that Being is an issue for it . . . this is a constitutive state of Dasein's Being and . . . Dasein, in its Being, has a relationship toward that Being - a relationship which itself is one of Being . . . Dasein understands itself in its Being, and to some extent it does so explicitly."

Heidegger (1927a, 1962, p32).

Changes in the ontic concreteness of a body cared for and clothed are changes in the 'selfhood' of co-researchers.

Confidence and excitement mount as the preparations proceed and escalate still further as the friends gather together for a talk and a drink before departing. Co-researchers have looked at themselves in the mirror and found beauty or applied beauty with makeup and with friends they see each other and confirm each other as a new Being fit to enter into the night out. They are sexier, bolder, more vigorous and excited than they are as their normal 'self'. The pallid-mood is elevated. However, co-researchers are already thrown into the world:

"Dasein . . . has been thrown; it has been brought into its 'there', but not of its own accord. As being, it has taken the definite form of a potentiality-for-Being, which has heard itself and has devoted itself to itself, but not as itself. As existent, it never comes back behind its thrownness in such a way that it might first release this 'that-it-is-and-has-to-be' from its Being-its-Self and lead it into the 'there'. Thrownness . . . does not lie behind it as some event which has happened to Dasein, which has factually . . . fallen loose from Dasein again; on the contrary, as long as Dasein is, Dasein, as care, is constantly its 'that-it-is'. To this entity it has been delivered over, and as such it can exist solely as the entity which it is . . . it is, in its existing, the basis of its potentiality-for-Being. Although it has not laid that basis

itself, it reposes in the weight of it, which is made manifest to it as a burden by Dasein's mood."

Heidegger (1926, 1962, p330).

The re-casting of Being through pleasure is a false project since Dasein cannot escape its thrownness and can only project itself onto "*possibilities into which it has been thrown*" (Heidegger 1926, 1962, p330). Co-researchers later reflect that the night out projection fails because:

"No, it's not really good for anything." It's just nice at the time, just a nice feeling at the time but I didn't gain anything from it really, you know? Anyone that I struck up . . . an intimate connection with . . . I can't be bothered ever seeing them again. I never ever make friends on a night out like that. It's not like that. At all. It was just for the night out." [143/7/596].

In short the night out was pleasurable but meaningless and the spiritual intuition's reach towards meaning and purpose was not achieved. After it is thrown Dasein does not rest but is concerned as care with its establishment of a ground for the 'self' and continues to structure the projection of its Being as being. This is the root of care and therefore of anxiety and also of the possibility of falling into the 'They' and conforming, which act sucks Dasein into the 'One' where Dasein is not its own self as in an 'I' self but becomes a "They-self" (Heidegger 1926, 1962, p167). Co-researchers' project of becoming different Being is then impossible and all that can be looked forward to is an inauthentic deceit which temporarily alleviates the burden of Being. However, co-researchers all believe they will have fun and "*come back the better for it*" [17/7/979]. They define themselves by reference to the emotions that they experience and emotions can be changed by free action across the four dimensions of existence. Co-researchers begin this change during preparations for the night out and assist its process with alcohol. They do this through projection of the 'self' outwards towards friends and others in social meeting and I will consider this under sociality.

When engaged with the night out event co-researchers' normal sense of selfhood has become expanded to the extent that they can flirt, chat to strangers and dance, all things that they would not

engage in when not on a night out and without having consumed alcohol. Their selfhood has expanded through deliberate structures of dressing and drinking and group organisation of friends. Kate's description of her night out is perhaps the most extreme example of this expanded selfhood and so I will provide two quotes from her to exemplify this sense of expanded selfhood:

"I basically took command of the table you know?" [66/7/207].

" . . . kind of above them, ha!" [26/7/91-197].

Kate's emotions have moved to the top of the emotional cycles and her pallid mood elevated to a powerful hubris which is aligned as pleasure (PS11), satisfaction / fullness (PS 12) and greed (PS 1) and confidence (PT 11), perfection / strength (PT 12) and superiority (PT 1). Other co-researchers find themselves able to dance where they would not do so when sober and yet others who find themselves to be objects of male desire are able to cope with that, or enjoy that.

This expanded selfhood collapses when the body that has consumed alcohol becomes tired and stumbling. Immediately this happens co-researchers experience a satiated state where mood plunges to one of angst as they decide to immediately leave for home and the safety of isolation and the comfort of sleep.

Amy:

"I know when to stop . . . I don't count I just go by my body . . . I start slowing down . . . I start getting tired . . . if I've been dancing for two or three hours and I can't dance anymore." [134/9/52].

Iris:

"I'm not sure what it is, it's not necessarily being too drunk, just, " I've had enough. " Often, I just get to a stage. But I find once I've had enough, I just want to leave then." [131/5/134].

Kate:

"Oh get me out of here." [125/7/842-862].

There is a sense of having become nauseated with being the 'satiated-self' that has become satiated with drink, dance, crowds and music. Sleep alleviates this mood in its forgetfulness of being. The next day brings reflections on the night out and it is apprehended by co-researchers as a way of

keeping in touch with friends, as good for nothing, as a place of hell and as a waste of time. And yet all co-researchers affirm their intention to go out again and again for as long as they can. They have got something from the night out. The elevation of their selfhood from the pallid mood to the expansive selfhood of the night out is a demonstration of their Being; a demonstration to themselves that they are alive, a temporary transcendence perhaps, but without any more overarching meaning.

8.2: SOCIALITY.

“How does the situation affect relations with others?”
Ashworth (2003, p148).

Co-researchers respond to the mood of their situated existence of isolation by moving towards meeting the friends they have been out with before. Courage increases through the ritual preparation as co-researchers have a drink and a chat with friends before going out:

“ . . . the girls for a drink at one or other’s house first . . . we have a laugh and a giggle and let our hair down after a busy week.” [40/6/7-14].

The encounter with others has begun and so far these others are known friends and in encountering these friends each co-researcher experiences sufficient familiarity with them to feel supported in continuing with the night out. Co-researchers say the chatting with friends allows them to catch up with what they have been doing since they last met and that this provides a space where any one of the friends in a low mood can be supported. These actions of social life are generative in giving each participant to herself as affectivity, as a socially constituted Being. And it is as caring relationship that each reveals herself to her friends, influences and is influenced by them in modifying makeup or dress. There is an egalitarian sense present where everyone is thought of as having a chance to gain prominence by presenting herself as beautiful, fashionable and powerful in just such a way that the others know that she *“gets the prize tonight”* [28/7/135]. Such interaction is

exciting in its loving caress of mutual affirmation and is a demonstration of beauty and confirmation of acceptability:

“I do tend to live in [work uniform] unglamorous . . . I do like to be completely different to that...you might see somebody and they might say, “God, where’s your [uniform]” . . . it’s nice if you get a compliment . . . And that’s sort of nice . . . it definitely boosts your confidence.” [38/8/567-625].

As they chat drinks are taken and then the friends gathered together move as a group into the town’s night-out district. However, a darker side exists in this sociality in that she and her friends who chatter about fashion threaten each participant’s autonomy. To be acceptable each must comply with unwritten criteria, understood to a point yet constantly moving. To fail to comply means not being acceptable and not to be given back to oneself as belonging:

“ . . . what are you wearing? . . . I said it doesn’t matter what I’m wearing you wear . . . what you feel comfortable in.” [34/3/248-260].

In meeting in the social world engagement takes place and an intensification of life in which both hope and threat are heightened results. The hope is to be accepted by friends and then by the as yet unknown others on the night out. Acceptance means affinity and oneness whilst rejection threatens isolation, co-researchers may be given back to themselves as good or evil. Another threat exists in that if an individual conforms she will lose her ‘self’ in the sociality. In this fallen state a co-researcher cannot be truly found to be acceptable as the radical singularity that she is. Sociability with friends and perhaps more so with the others met on the night out is a tribute that must be paid to the social world in order to be paid tribute in return by that world. What is revealed of ‘self’ to friends is both the true ‘self’ which reaches to approval, love, acceptance and belonging and simultaneously an artful representation of the socially acceptable born from social knowledge and careful consideration previously undertaken in front of the mirror. It is in the gap between these two elemental aspects of co-researchers that thoughts of superiority and inferiority infiltrate and begin to set in place the *“bitching a bit you know {Laughs} . . . like look at her, look at him”* [78/3/121] which co-researchers report:

“ . . . it's still nice to wear something different . . . a dress . . . with heels . . . makes me feel a little bit nicer, a bit more dressed up . . . probably spend a bit more time and effort putting make-up on, doing my hair . . . I suppose it's a peer pressure in a way but, I'm not thinking, "Ooh, other people are dressing nicely so I have to," . . . it's just what you do. You walk into a bar and everybody . . . has made the effort. So it's . . . just what comes part and parcel . . . it's programmed into you I suppose, already.” [37/5/163 -184].

These considerations are part of the reflective awareness of the flow of lived experience at the level of the intuition of ‘social feeling’. It is ultimately what allows co-researchers to live the night out as the experience it directly is and linking this to thought, to know that they will live a different experience the next day. On the night out there is a sense of the initial sociality being “*as a group of girls*” [5/5/28-41] and only after this does the sociality widen to the others and to:

“ . . . banter that involves some kind of flirtation with these people . . . it's almost like they just want this, “get-out,” for a few hours from the mundanity of whatever everyday life brings to them and just stop and be in the now and I think it's a bit of escapism really.” [175/6/150-174].

It is only through meeting that each can perceive the others and take an attitude towards them of either seeing similarity and closeness or alien being and repulsion. The experience of love-hate is another strand of the lived experience that appears as a tension throughout the night-out. For the night, lived experience is of being with other humans who are similar to the ‘self’ in that they all arrive for the same ritual purpose and form a temporary community. Each may desire to be as one with that community but the obstacle of reciprocal individuality intervenes. However, this obstacle may be removable through the magic of alcohol and so friends begin the night with their first drink and with the intoxicating chatter of excited conviviality.

Supported by friends and alcoholic courage each turns her attention to the ‘other’ who are gathering in the designated night-out space. These ‘other’ are less clearly known than friends and are experienced as strangers who might be hostile or indifferent towards co-researchers and their group. In this place of meeting each group takes on its own personality, which repels or attracts the ‘other’.

Individuals can leave the group to meet the ‘other’ safe in the knowledge that they can return to this protected group space. Forays to meet other groups take place and sometimes the ‘other-group’ is temporarily joined and they entertain a co-researcher, before she returns to her group to discuss the event of that victorious meeting. Other groups are seen as alien and discussed as such by the group:

“ . . . bitching a bit you know. (Laughs). And like look at her, look at him.”
[84/3/120].

“I notice when they wear too much make-up! Notice when they’re overdressed . . . "dolled," up . . . it just looks a bit odd . . . it's a bit fake looking . . . quite a lot of, you know, bleached blonde, extensions, nails look.” [62/5/188].

“ . . . on Saturday night what happened was there was these two women stood quite close to us in Fifteen and they were an absolute disgrace because one woman was massive . . . she had these massive boobs . . . she was undoing her blouse and really exposing herself. And you know you’re like stood thinking hah. God how embarrassing is that.” [109/3/184].

On some occasions a co-researcher has been the object of attention for others:

“ . . . one started to run his hand through my hair . . . they were only young . . . about thirty and of course you’re straightaway thinking are they . . . having a laugh and we joined . . . But when they started coming on a bit more thicker and wanting . . . dance and get closer and stuff you think they’re just taking the mickey here.” [111/3/317].

Or again:

“ . . . this bloke said to me . . . they’d had quite a bit to drink; you’ve got fantastic breasts and I said oh thank you very much . . . one said “I’ve been dying to say she’s got nice tits” . . . one person said “you can’t say that”. I said oh you’re alright it doesn’t matter. So this man said you really really have got great breasts . . . One bloke . . . grabbed me and I slapped him on the back of his head.” [113/9/261].

All the people met, either intimately or simply through proximity, are a ‘you’ to the ‘I’ of co-researchers. That is to say each person is recognised and not alien in that at base they are all the same devotees of this ritual of the night out. They are present in sharing this meeting space for the

same purpose. From this recognition grows a higher order personality of the wider group that culminates at the appointed hour in dancing when:

“I think because it’s that time of night that you think that everybody else has had a drink so they’re not going to care. It . . . just kind of makes your whole experience.” [103/3/137].

Co-researchers have set in place layers of symbols in terms of the form of dress, comportment, expression through words, drinking and dancing, all of which are veridical signs to the ‘other’ and the ‘other’ has returned the same. This intricately formed plexus of symbols is composed as the dialectic of their meeting. Each has found the ‘other’ acceptable and now in the time of dancing the covers are finally pulled back to allow the rhythmic self-disclosure of each body within the rhythmic field comprised by the dancing ‘other,’ revealed to the ‘other’ and to ‘self’. This might be an experience of intimate social feeling in reciprocal acknowledgement, each person suffused with the ‘other’ at one with them and yet simultaneously acknowledged as unique. An alternative possibility is that the ‘other’ is only met as a symbol of sexuality, glamour, power and never as a real person. If this is the case the sociality is false and has a masturbatory quality about it where each individual uses the ‘other’ only as a symbolic aid to their own imagination and pleasure, which might lend understanding to the statement:

“Anyone that I struck up . . . an intimate connection with...I can’t be bothered ever seeing them again. I never ever make friends on a night out like that. It’s not like that. At all. It was just for the night out.” [143/7/596].

The dynamic enmeshing matrix of communicants of which co-researchers are part is choreographed by the rhythm of the music and the whole of this takes on a higher order personality of its own where each individual is recognised, accepted and interlinked with everyone else and yet hidden in the oneness of the crowd.

The layers of relationship occurring on the night out can be laid out as follows and the layers transcend from one to the other as the night proceeds:

1. I
2. I-YOU (co-researcher and a friend she talks with).
3. I-YOU (pl) CERTAIN OTHERS (co-researcher and her group. Other groups are alien).
4. I-ALL (co-researcher and all others in the field of the place of the night out).
5. US (Universality).
6. I (Alone).

All reported the night out as having this layered shape with the timing of the transitions from one layer to the next being quite precisely delimited by time and place and alcohol consumed. Place here refers not only to the pub or club but also to particular locations within the pub or club, the ritual social gathering being precisely demarcated in this way.

8.3: EMBODIMENT.

“How does the situation relate to feelings about their own body, including gender, including emotions, including “disabilities”?”
Ashworth (2003, p149).

If movement towards the social feeling of love and belonging is one aspect of the night out the physical sensations experienced as ‘need-craving-excitement-lust-pleasure’ is another aspect, which though distinguishable from love is entwined with it. We may use the word desire to express this entwining and to bring in also a feeling of the intentionality and movement towards the attractive object of desire. Although we may hold to ourselves a fantasy object of desire it is as body that holds the sensations and as body, which moves to engagement that the project of desire is carried forward. Engagement with the object of desire is an embodied project not generally attended to but

lived through as body existence. Projects on the night out are seamlessly intertwined and brought together by and in bodily existence. Each is ‘body-for-herself’ in the bathing, dressing and feeling good of the preparations before going out and ‘body-as-object’ in assessment of self in the mirror and in achieving these projects there is delight in the ‘self’. On the dance floor the dancing, rhythmical body of pure subjective sensations and the desire to establish ‘self’ as an object of desire for those watching are intertwined:

“ . . . the person giving it the most on the dance floor . . . I feel very free . . . so I’ll dance with my arms and my shoulders and my legs and all over the place.” [89/7/470-474].

“ I suppose its just erm, affirming yeah. That I’m worth watching.” [90/7/484].

Also desired is the affirmation, the knowledge, that as the dancer who is worth watching my co-researcher is an object of desire. A sense of doubt sits in the centre of the certitude of her beauty:

“I’ll usually wear something to show my figure off as much as I can without them seeing my lumps and bumps, which there are a lot now . . . But before I had kids, I had a great bod.” [30/7/173].

The doubt is based on increasing age and the lumps and bumps, the ‘twin skin’, which has brought about changes in dress in recent years. Each co-researcher lives her body in intimate sharing with the watchers and the display is itself an act of sexual expression freed from reproductive needs since the men are kept at a distance. The dance holds a feeling of mutual recognition, togetherness and an expression of the specific psyche, the unique ego that is each co-researcher. The event of the night out, which is held within the bodies of the participants and expressed through their specific personalisation is the embodied space-time and place which frees them to dance and experience ‘self’ as powerful and desirable. As found by the SEA analysis this carries meaning as the assurance of ‘self’, of still being alive. As Ruby says:

“ . . . still want to do it . . . Where some people don’t even want to you know. I mean, I do know people who don’t even attempt to go out at all really.” [135/8/906-926].

The life of the sexual body is less constrained than in the work-world and other social networks and participants dance “*very free . . . with my arms and my shoulders and my legs and all over the place*” [89/7/474]. Sociocultural conventions, which constrain the rest of life, are suspended in the ritual space which conveys permission for their participants to live their existence as expanded body, literally occupying more space by dancing and becoming more visible to others. A display of incarnate being to other incarnate beings takes place and is reciprocated in an act of intersubjective relationship. It is impossible for co-researchers to conceive of this act of expansive openness occurring in any other way since “*I wouldn’t dream of dancing stone cold sober*” [103/3/133]. The change in participants either through the effects of alcohol or in consequence of a belief in the effects of alcohol in this social place, combined with desire for fun have changed the way body is lived. This bodily change is the forming of new meaning and is a transcendence of the person. The change in expressive bodily existence is not a splitting off of mechanical body and biological sexual impulse from spirit and / or mind but a going deeper of the person in human encounter:

“Sociability maybe changes and loosens a little bit . . . I said about dancing . . . that’s your inhibitions isn’t it the image that you kind of attempt to portray and the wild-child that’s within me that gets let loose . . . I think that’s why I like town because I feel that I can; that there’s a lot of other people that’s like minded . . . it allows me to kind of let some of it out.”
[110/3/209-225].

The expression here is of an embodied tension straining towards the night out where a common locus of desire becomes a joint endeavour of individuals expressing their hidden selves to each other. In this expression solitary existence is overcome simultaneously with the expression of the uniqueness of the person amidst the assembled others. The barrier of space between embodied individual and the others in their embodiment seems to be dissolved. The statement is clear in proclaiming that the person is body and in utilising body in the exertion of dancing confidence is regained from being accepted by the others who dance. The others met are also bodies in transformation in the same way and each body in its unique aspect and image echoes a similarity

with the bodies around it. Body is the reception point for the others who share the event and there is a conjunction of being which exists correlatively between them in their 'thingly' aspect. It is as body that the night out is sensed.

Desire carries lust and love within its act of consciousness aimed at its object and such acts are primordially human. But the objects of desire on a co-researcher's night out are not primarily sexual ones in terms of pairing for intercourse. Rather the meeting is one in which excitement is given to men through the co-researcher's bodily display and is received back through the men's excitement as a boost in confidence:

" . . . as long as I still think I'm attractive . . . if I reach a point where I look in the mirror and I think . . . "Tut! Oh, I've lost it now," then . . . I probably won't bother and I'll just." [149/7/742].

Statements categorically deny the possibility that the aim is to find a sexual partner on the night out and that on the two occasions where a co-researcher *"did want sex"* [77/9/130] and found a sexual partner she *"wouldn't say it did anything for [her]"* [77/9/84]. Generally co-researchers say that they don't *"think you're going to meet the right person by going into town"* [76/9/89]. Desire is then not for a partner but for some of the secondary objects such as excitement, pleasure, satisfaction and fullness and for the social feelings of acceptance and belonging, the confidence and strength of personal thinking or the bliss, meaning and purpose of spiritual intuition. Body is centrally important in achieving these desires. It is as body dressed that girlfriends show acceptance of each other. It is as body revealed by the dressing and looked at by the men and women who desire that power to attract is seated. It is in noticing how they are looked at as body that co-researchers come to think of themselves as inferior, confident, beautiful, and powerful. It is as body that physical sensations are experienced as pleasurable or repulsive and remembered as such. Co-researchers desire to be free of thought and free as body.

Descriptions of being noticed as an object of desire differ:

“I had really contradictory feelings about it. Sometimes I was fine I liked it. I kind of liked the looks or the little comments or anything like that because there’s part of your ego that just thinks good I’m attractive to the opposite sex. And you kind of like that. Sometimes I didn’t at all because men would be over familiar or really try and grab your bum or make really inappropriate comments, or sort of just be really really sleazy . . . I had contradictory . . . feelings about it. Depending on how drunk I was generally.” [70/10/216-220].

“If it’s not busy you walk in and you can see men looking . . . Looking you up and down at you. It’s almost like you’re on parade. It’s like a walk of shame. (Laughs). Well not a walk of shame it might be a walk of oh look at her. And of course that’s your personal perception of yourself. So erm I like it when it’s busier so you can [hide] out, you’re mingled. But that’s just me because I don’t like being like the centre of attention if you know what I mean. I’d rather be in the crowd.” [71/3/89].

Bodily sensations and social feelings in the different situations talked about above seem to be founded on the amount of distance between self and the men who are around. On the one hand the feeling of being attractive to men is enjoyed. On the other hand there are objections to the intimacy of touch, which are called ‘over familiar’ though the degree of objection is altered depending on the amount of alcohol consumed. The more drunk, the more directly and robustly the men are dealt with. Another type of closeness seems to be present in the claustrophobic atmosphere where the closeness is an over familiarity of gaze which co-researchers name as shaming. Co-researchers in this situation have been caught in the eyes of men as a Being who has uncovered herself and there is an effort to hide in a crowd that now becomes a protective shield. Alcohol might be influential in the physical sensations in response to these different scenarios since at the end of the night:

“I’ll dance with my arms and my shoulders and my legs and all over the place . . . I feel totally, I wouldn’t say unselfconscious because I’m very aware of being watched . . . I don’t give a damn.” [89/7/474].

And:

“I wouldn’t dream of dancing stone cold sober.” [103/3/133].

A sudden change takes place in awareness of bodily being when:

"I feel myself stumbling in the loo trying to put my lipstick on, you know? . . . And then I'll know it's time to go home . . . it's like, "Oh get me out of here." I go home if I feel I'm drunk." [125/7/842-862].

This marks a point at which body becomes conspicuous to 'self' and it is bodily sensations that indicate that the night out must end. Sometimes it is not that the bodily sensation is of being drunk:

"I'm not sure what it is, it's not necessarily being too drunk, just, I've had enough. Often, I just get to a stage- but I find once I've had enough, I just want to leave then." [131/5/134].

In the satiety of body with alcohol, music, movement, people, co-researchers have found themselves again and the pleasure is washed away and replaced by a nausea of disappointment. A shameful risk of collapse and being seen to do so takes the place of pleasure and a listless malaise results in the need to remove oneself, to escape to a place of isolation and rest. Shame and nausea, a kind of satiety, with the 'self' brings a need to hide and getting home quickly becomes an imperative.

There is a marked similarity between this state of satiety with the 'self' and the satiety with the 'self' which phenomenology revealed as occurring at the point co-researchers decided to embark on the night out. This tedious satiety of Being weighs down oppressively and a desire for transcendence from the malaise of Being is born. The root of the desire for transcendence is not nothingness but satiated fullness experienced as weight of Being. It is as tired and painful body that co-researchers urgently make a way home and begin to remember the dangers this might bring:

" . . . you let your guard down and you're just wanting to get home and it's quite risky. Especially walking on your own." [129/9/167].

Co-researchers repeatedly describe knowing when to end the night out through awareness of bodily sensations. The lifeworld is different as the sensing, feeling body is differently experienced in the sudden breaking off from the height of pleasure. Disappointment at the failure of pleasure expresses the weight of Being at this time of failure and a shameful nausea is shown in the words of co-

researchers. When Kate says she decides to go home after stumbling in the loo is she not saying ‘ I go home when my world stumbles’? And her “*Oh get me out of here*” [125/7/842-862] and Amy’s:

“I’ve had enough. “Often, I just get to a stage- but I find once I’ve had enough, I just want to leave then.” [131/5/134].

are expressions not only of satiety but also of a removal of the self from public view and a return to solitude. The desire becomes one of covering over the shameful failure of the night out project to escape Being through the bliss of pleasure. The pleasure that offered so much is now a disappointment and the whole event revealed as a deceit. Bodily feeling is the feeling of belonging to a world and stumbling takes away the sense of cohesion with that world and replaces it with a feeling of alienation. These bodily changes are absolute subjectivity and constitute spatiotemporal individuation. The changes demonstrate co-researchers as transcendent individuals who are always moving through pleasure as escape from isolation; through isolation as escape from failed pleasure. Co-researchers are not first constituted by judgement or some theoretical foundation but as the primitive life of sensations and mood that are the weight of Being.

8.4: TEMPORALITY.

“How is the sense of time, duration, biography affected?”
Ashworth (2003, p149).

“I’ve come home from work and it’s as if time’s been really slow sometime I might have a drink while I’m getting ready . . . if I’ve got loads of time I might think I’ll have a drink just while I’m sat there watching the television before I get ready. I’ll have my glass of wine or vodka.” [44/4/200-208].

As Eva begins her narrative of the night out the sense of protracted duration in waiting for the night out to begin is clear. What is less clear is what this experience is like for Eva. Is it a restful experience or perhaps an experience of boredom? The answer can be seen in the key phrase “*time’s been really slow*” [44/4/200-208]. Her statement is a description, deceitfully veiled from herself of the ‘pallid-mood’ (Heidegger 1926, 1962, p284) which discloses Eva as satiated with herself, bored with herself. Such a mood is life lived as a tedious whimper.

The boredom of the ‘pallid-mood-self’ discloses a premonition of one’s place in the world as insignificant and in the distance death and nonbeing can be felt as the echo of this insignificance. The person is the mood that sits as a ‘selfhood’ devoid of past or future in the pallid now, which discloses the unchanging spread of time. Eva is given to herself, as boredom, as the uneventfulness of waiting which is outside social interactions in the temporal anomaly of the ‘pallid-mood’. This anomaly is a time where temporal flow is slow, almost non-existent, as it contains nothing but boredom and tedium. In this place co-researchers have no distraction from their existence, which becomes figural and weighty. A primordial listlessness is born and rises as the desire to escape from the mood through taking pleasure, or better through the transcendence of taking on a pleasurable mood, and this transcendence is formed as the imperative project. This listlessness can be seen in the words of co-researchers under the theme heading “Decision” and might be exemplified by Abbie’s words on her alternative to going out, “*I’d be sat at home*” [3/3/29]. Abbie cannot add for herself the words ‘under the weight of my existence’ and so I must do it for her, as it is the phenomenon of existence that pushes to the surface. She is at once “*definitely up for a night out*” [16/7/911] and questioning of it:

“I prepare for it with erm, a mixture of dread and excitement . . . “I’ve always kind of got an inner conflict.” [12/7/10].

My co-researcher waits alone and in the apparent uneventfulness of waiting the past returns as memory and the future forms as pleasurable imagination of escape from the pallid mood. Sickness with being the Being she is compels transcendence and change, being a different Being, emerges as the desired project of the night out:

“I do like to be completely different”. [195/8/607].
“It’s like I’m a different woman. I just change roles.” [35/9/73-77].

As co-researchers begin to prepare for the night out the temporal flow changes with the formation of thoughts which define ‘self’ as object for ‘others’. As dressing and makeup are applied to the

body existence becomes less weighty. Personal thinking assesses the appropriateness of the look of the dressed body from the distant place of the imagined 'other' and sociality at once emerges and contrasts the solitary existence. Time changes since in becoming a social 'self', a 'self' for 'others,' extension into the world transcends the pallid 'self' of solitude. The 'self' persists but at once also escapes itself to merge with the 'we' and in this force-field a new mood, a new temporal flow is created.

Emerging from the pallid mood co-researchers choose to go in search of abundance and fullness, which they describe as follows:

"I still feel . . . like I'm sixteen." [38/8/594].

"it's just like to play a little." [149/7/752].

"(To)'get-out' for a few hours from the mundanity of whatever everyday life brings . . . escapism really to stop doing and just be in the now."
[175/6/162].

The 'pallid-mood' is a mood, which reveals the burden of Being and co-researchers' words express their desire for release. To escape the burden of finitude, the repetitive round of work and family, is of course impossible yet the lively eruption of a playful mood provides a way in which through pleasure the 'self' can transcend itself. Time in such a playground is time transformed, time given over to the imperatives of fantasy. Co-researchers know this is only play as later reflection demonstrates, *"Well it was a great craic at the time but you know, what a waste of money and time it was"* [141/7/562]. Memory of the failure of previous nights out to provide ultimate escape from the 'pallid-self' threatens the transcendence *"it's not really good for anything. It's just nice at the time"* [143/7/596] and there is a tension in the opposition of memory and desire that threatens the playful timelessness of the night out.

Distraction from this tension is achieved through the preparations of dressing and by chatting with friends who gather together for the night out:

“ . . . yeah the preparation I actually enjoy getting ready to go out, that’s part of the evening out for me . . . if I’m honest with you I enjoy it as the much as the girls for a drink meeting up with the girls at one or other’s house first; because we have a laugh and a giggle and let our hair down after a busy week.” [40/6/11].

Time is filled with the excitement of these things and on entering the playground memory of the wasted time of past occasions fades as the mood changes to one of exuberance. Distraction from the tension also comes from two or three *“vodka{s} with a diet coke . . . before I go out” [52/10/12].*

Co-researchers know that they:

“ . . . wouldn’t have as much fun if I didn’t have the alcohol . . . Because everyone’s doing it you know, the alcohol is definitely fun . . . it makes you cheekier.” [86/7/373-378].

Co-researchers have changed external appearance through dress and makeup and their very bodily functioning with alcohol and since body is the foundation of our temporality temporal flow is changed:

“ . . . escapism really to stop doing and just be in the now . . . which probably maybe there’s an element of that for me.” [175/6/162].

The description *“stop doing and just be in the now” [175/6/162]* reveals the desire to escape time as the flow of existence. In Sartrean terms it might be seen as the ‘Being-for-itself’ attempting to escape itself and become ‘Being-in-itself’. Which is to say the attempt is made to escape temporality and to enter a timeless place, the ‘Now’. But what does the now mean for co-researchers? It seems that this attempted escape is built on the first part of Erin’s phrase, on the *“stop doing ” [175/6/162]*. Gaining the ‘Now’ is based not on filling life but on emptying it out. Co-researchers seek to stop living the life they are. Thinking is emptied through the effects of alcohol. The sociality of the earlier evening which helped the escape from the ‘pallid-mood’ is itself emptied out in the later evening as co-researchers *“dance very stupidly and conversation . . . goes out of the window” [92/10/12]*. The body and rhythmic movement stands emptied of thought and caring and

the tension which springs from the ‘pallid-mood’ is released through the temporal flow of life lived as the musical rhythm passing through body.

Just as the eternity of the ‘now’ is about to be gained through the emptying out of self and the surpassing of the self through the pleasure of ecstatic rhythmic movement, which is as close to becoming ‘Being-in-itself’ as is achievable short of death, the project fails. It is body, which brings consciousness back, and re establishes ‘Being-for-itself’:

“I know when to stop . . . I don’t count I just go by my body.” [134/9/52].

“I start slowing down . . . I start getting tired . . . if I’ve been dancing for two or three hours and I can’t dance anymore because my feet are . . . it’s like you’ve been drunk and then you’re like coming out of it . . . you notice that your legs are swollen and your eyes and your arms and everything else . . . So I know when to stop.” [134/9/139].

“ . . . stumbling in the loo trying to put my lipstick on.” [125/7/842].

“ . . . it’s time to go home.” [125/7/847].

Co-researchers have not escaped time it has been there all along in the temporality of the flesh. The night out ends as thought returns and co-researchers quickly make their way home to escape the mood of shame produced in publicly ‘stumbling’ and falling at the last hurdle to escape the being they are. Disappointed and nauseated by themselves as failure and satiety they once again attempt to escape themselves. Shame demands a covering over from the public gaze and nausea demands an expulsion of the ‘self’ as the mood of nausea and shame. The mood is now one of urgent anxiety to get home and temporal flow is experienced as painfully slow as they attempt to get out of the club quickly *“Oh get me out of here” [125/7/842-862]* and seek the cover of home and bed.

The next day is a time of recovery for the body and sees the return of the ‘pallid- mood’ where nothing happens and an openness of time brings reflections on the night out:

“It’s not really good for anything. It’s just nice at the time.” [143/7/596].

“I’ll always do it . . . as long as I still think I’m attractive . . . if I reach a point where I look in the mirror and I think . . . “Tut! Oh, I’ve lost it now,” then . . . I probably won’t bother and I’ll just.” [149/7/736].

“I don’t remember there ever being pubs with old people in when I was younger . . . now I’m . . . older . . . it’s almost like . . . you’ve got this generation of our age that seems to have evolved as . . . the oldest swingers in town I call them . . . obviously you have a struggle with this kind of ageing thing with when do they settle down and they’re obviously fighting against this idea of settling down . . . being old . . . some people are old and look fine with it . . . I don’t think that age really matters. I don’t think it should matter while ever you’ve got the attitude and ability to do it. That’s my excuse anyway. (Laughs). Right are we finished?” [158/3/409-413].

These statements disclose that death has been present as the facticity of the body all along and has not been escaped. Co-researchers find themselves existing once again in the weight of their Being in the reflective time of the next day. Consciousness of being conscious has returned as the apprehension of being a Being-for-itself. The Being-in-itself, the body *Körper* of the dance floor playground where co-researchers merged with and became the ‘they’, has vanished. The time of the dancing that approached eternal time out of time where Being-for-itself almost captured Being-in-itself is gone. Time as the mode of Being has not been overcome and what is confirmed for co-researchers in the vanishing of the glimpse of the eternal is that they exist and can only exist as Beings-for-themselves-in-themselves. Existence as the Being which is conscious of its Being has not been escaped and the weight of Being the Being which sees its Dasein is forcefully imposed on them in the time-space of the next day characterised by a “pallid mood” where clarity of vision resides.

8.5: SPATIALITY.

“How is their picture of the geography of the places they need to go to and act within affected by the situation?”
Ashworth (2003, p149).

“ . . . it would be really easy for me to erm, kind of, be quite solitary . . . so there’s always the conflict when I’m heading out for a night out.” [15/7/36].

In this quotation a co-researcher is considering the spatiality of herself and her world. Breaking the bounds of the ‘pallid-mood-self’ to transcend to another ‘selfhood’ requires that the bounds of home are also broken so as to inhabit the space of the night out. As already described above breaking the bounds of boredom and tedium produces anxiety and conflict about whether or not to enter into the night space or stay at home is. Geographically the night space occupies an area in the town centre informally drawn by experience and delimited by the pubs and clubs that line particular streets. Co-researchers know the night space through structures formed from those clubs and by those who occupy particular pubs and clubs:

“ . . . we tend . . . go to the pubs where there’s people of our age . . . there’s pubs for the youngsters and pubs for the older people . . . there’s a different route for different people and different age groups . . . Obviously you go where you feel comfortable.” [82/3/73].

All co-researchers mention the clubs and pubs, which define this space and the sequence of attending particular places is agreed upon:

“We tend to go to the Swan . . . Chantry . . . Minerva . . . Marauders . . . then . . . Schoolboy and then . . . Livingston’s and the Firkin and Floozey.” [57/3/73].

Some co-researchers mentioned that their generation has claimed this space in a way that was not the case for their mother’s generation:

“ My mum’s often said to me I don’t know how you dare go into a pub . . . I’m of a different generation where I dare go in a pub on my own . . . even now one of the girls . . . will say I’ll wait outside for you I don’t want to go into the pub on my own. She’s five or six years older than me . . . the Swan, well I’d go in there on my own . . . if you walk in and you think people are going to; it’s a perception if you’re going to be looked at or noticed or somebody’s going to notice that you’re on your own . . . I think again as I get older I feel less vulnerable.” [155/3/293].

Co-researchers occupy more space than was the case for their mothers and yet as Abbie describes walking down the length of Firkin and Floozey I get a sense of space closing around her:

“ . . . that kind of feeling . . . when you walk in sometimes . . . men looking, looking at you. Looking you up and down . . . like you’re on parade . . . like

a walk of shame. (Laughs). Well not a walk of shame it might be a walk of oh look at her.” [71/3/89].

In this description space seems to be taken away from my co-researcher by the eyes of the men. The description conveys a feeling of having the layers of space about her stripped away in an act of intimacy that is forced upon her. It is as if the very clothes she wears are taken away when she says “*like a cattle market type scenario*” [71/3/89]. The invasion of space does not end at clothes or even skin, but moves into her feelings “*a walk of shame*” [71/3/89]. In this invasion my co-researcher is both invaded in terms of social feelings and given to herself as the bodily being she is. As described earlier under the Body heading there is a power in being watched, “*it’s just affirming yeah. That I’m worth watching*” [90/7/484]. By inhabiting the town space co-researchers also inhabit their body space differently.

The night-space pathways between particular clubs and the order and timing of each club’s use create particular places as qualitatively different one from the other and as holding different meaning, which relates to the night out project. Co-researchers inhabit quiet places in the early evening for a chat with friends and progress to ever more crowded and louder clubs until the night out ends. It is the movement between individuals and groups in the clubs and between clubs and the passing by of others in the street that delimits the night out space.

The dance floor is another space where the stretching and contraction of limbs allows resolution of tension expressed through rhythmic spatiality, which is at once objectively physical and an expression of the escape from the ‘pallid-mood-self’. Co-researchers are their actions as they dance freely and occupy the dance floor space:

“I feel very free . . . so I’ll dance with my arms and my shoulders and my legs and all over the place . . . I feel totally, I wouldn’t say unselfconscious because I’m very aware of being watched . . . I don’t give a damn . . . it’s important to be watched . . . I suppose it’s just erm, affirming yeah. That I’m worth watching.” [89/7/474-484].

The spatiality of the dance creates and resolves sexual tension in relationship with those who watch. There is no desire for closeness and distance facilitates both observation and display. The feeling of shame when walking into the club has gone and been replaced by excitement and satisfaction as co-researchers occupy space on the dance-floor and find themselves merged with the ‘other’ who dances. It is body which becomes free partly through alcohol consumption and which now closes down that space:

“ . . . stumbling in the loo trying to put my lipstick on, you know? . . . then I’ll know it’s time to go home.” [125/7/842].

The sense of groundlessness experienced in stumbling deprives the body of its spatial ability and brings a ‘nauseous-self’ that must be expelled. Co-researchers cope with the struggle to remain upright by immediately making their way home. Gaining the comforting space of home becomes the imperative *“Oh get me out of here”* [125/7/856] and the space of the night out is given up for the smaller space of home. However, home is at a distance and co-researchers’ desire to expel the night out’s ‘nauseous-self’ makes the journey difficult. Bodily functions of mobility close down and thinking space reduces, One co-researcher has *“done some stupid things . . . walking for taxis on my own”* [129/9/167]. The final relief of tension for the night comes in surrender to the embrace of her bed and sleep.

This sleep is a transition to the new spatiality of the next day with a slower rhythm and the grace of quiet space and recovery. The recovery space is also the space in which co-researchers’ analysis of the night out takes place and has:

“ . . . a solitary aspect to it and I enjoy that very much so erm, I do crave my own company.” [140/7/302].

One co-researcher who is married even co-ordinates her nights out to gain this enclosed space of grace:

“I often do the nights out when they {her husband and children} go to Southampton, because they go quite a lot for the weekend . . . So I’ll often

time it so I won't have that issue to deal with . . . it's much, you know, a bit of a sore head after two bottles of wine, you know? And banging music, you know?" [142/7/571-583].

In the small geographic space occupied on the day after the night out recovery takes place and the 'pallid-mood-self' is again present as a tedium, which is now experienced as a restful place.

8.6: PROJECT.

"How does the situation relate to their ability to carry out the activities they are committed to and which they regard as central to their life?"
Ashworth (2003, p150).

Some co-researchers view the day after the night out with regret:

"It was just one of those days where you sort of sit in and watch a couple of films, movies ha, you know? You know, you're not really very active which I don't like to do that, but that was, as I say so it's a rarity now to be feeling like that because it's a wasted." [171/8/707-715].

The 'pallid-mood-self' is not nothing and in it this co-researcher notices the waste. Something stirs in her awareness that the waste is of herself as living Dasein and indeed Ruby has taken steps to cut down on this waste. Zoë has also felt some stirrings of waste of herself:

"My life's taken a different focus and it's about me being a mum now. And that's where I get the main amount of joy and pleasure from my life. It's just overwhelming that whole kind of mother emotion whereas this before, I derived quite a lot of pleasure from looking good; going out; having that fulfillment and that ritual and those friends and those nights out and stuff. And now I don't find the same amount of fulfillment and pleasure in it because I've got something that's just so much more." [33/10/160].

These co-researchers are at a place of change towards something that is more meaningful to them than the night out and they still go out. For other co-researchers it is a little different:

" Because I work hard and . . . for me it's important to have . . . that lifeline to life out there sometimes and . . . maintaining that friendship with them, it's not always about going out with them . . . it's interesting I've not really thought about it . . . it's me maintaining the relationships enough that if I have an occasion where I want to access joining them, that I still kept that opening

. . . if I'm honest with you there's been . . . many times I've gone out into the town and I've come back just thinking, "Why did I go? I didn't enjoy it; again, and it's just a load of idiots." [175/6/146-162].

"When I got divorced . . . need[ed] to get a new circle of friends. You need people in your own position or you have to meet new people and the only way you're going to meet is by going out and going to town. So that's how it all started for me my relationship went down the pan. And I usually find as well with all of us that if we've got any problems the first thing we do is say get yourself ready and we'll meet up and we'll go and have a drink and we'll have a talk and a chat. There's a serious side to it as well as a fun side. Yeah, it's just like taking care of everybody because we all need to blow off steam . . . It's even easier with a drink inside." [160/9/3].

Only Zoë who has recently become a mother and has the project of being with her children is having second thoughts about going out. The people who remain fully committed to the night out are those who are searching for and indeed finding something in the night out which is in some way better than they have without the night out. For Erin and Amy who provided the two quotations immediately above there is a searching for meaning but also an almost desperate clinging on to connection with others. Erin added to this saying that she wants:

" . . . this, "get-out," for a few hours from the mundanity of whatever everyday life brings to them and just stop and be in the now . . . a bit of escapism really." [175/4/343-379].

And the sense of escape is also found in Zoë's phrase:

" . . . a lot of pleasure from looking good; going out; having that fulfillment and that ritual and those friends." [33/10/160].

In Abbie's:

" . . . the wild-child that's within me that gets let loose now and again. Yeah. I think that's why I like town because I feel that I can; that there's a lot of other people that's like minded . . . it allows me to kind of let some of it out." [110/3/209-225].

And Kate's:

" . . . nice feeling of being powerful when you're dressed up and commanding attention. Yeah!" [31/7/91-197].

What is notable in all these statements is that the night out project is a search for something more exciting, pleasurable and meaningful than the rest of life and that a greater sense of freedom and

self esteem is experienced by co-researchers. The rest of life for all co-researchers consists of reasonably well-paid full employment, owning their own houses, having cars and holidays. Some are married and others have relationships, others are not attached. Those who commented on their work were all positive or at least not disparaging of it. What is notable throughout is perhaps summed up in part by Abbie:

“Well sometimes you just feel more comfortable to be yourself don’t you. If for instance we were out with students they see me, I’m the oldest one in the department, so they would see me as you know as being fifty something and like who does she think she is. But they also kind of know me as being a bit, what shall I say, that Abbie’s wild when she goes out . . . because they see you in a professional capacity they don’t expect you’ve got this kind of side to you because you’re dead sensible and dead calm and in control at work.” [42/3/268].

Abbie also talked of “the *wild-child that’s within me that gets let loose*” [110/3/209-225] and the contrast between “control” and “wild-child” is very marked and contrasts of this kind can be found throughout the transcripts. It is as if the night out represents a change, a different state of Being, to the mundane existence of whatever is normal for each co-researcher. Their lives are quite full in some ways with work, the trappings of modern consumerism, and other interests. For instance Abbie goes to a philosophy group and a Buddhist group. What is notable is that the night out is based on thoughts of gaining pleasure and is inevitably therefore restricted in its project. The two people who have acted to reduce the number of nights out, Ruby and Zoë, have done so through a desire not to waste time that they can use for something they see as more meaningful. Paradoxically all co-researchers see the night out as meaningful in as much as it provides a place for being with friends and meeting others even though the others may never be seen again. As Ruby says it is “*that lifeline to life out there . . . maintaining that friendship with them*” [175/6/146-162]. Co-researchers do not generally go out with people they work with and a possible reason for this can be found in Abbie’s statement which contrasts her “*dead sensible and dead calm and in control at work*” [42/3/268] with her “*wild-child that’s within*” [110/3/209-225]. This division of work from pleasure, the fact of living alone, or of not going out with partners / spouses adds up to a relatively

isolated existence albeit one surrounded by people and this is also a contrast with the night out with friends. Ultimately though in dancing there is a feeling of being a singular being within the world of the night out.

All these factors are part of the co-researchers' experiential field of the night out and capable of analysis. However, it is an ontological rather than an ontic theme that stands out as important to grasp. What is revealed through analysis is not the importance of any factor of the night out's content but the desire to be different to some pre-existing state of being. It is this transcendence from one state of being to another which allows us to fit the night out project into the wider projects of co-researchers and which I shall now attempt to elucidate in as concise a way as I can.

What is found when we allow a focus on the underlying tacit statements of co-researchers is a state of Being that I have, following Heidegger, (1927, 1962, p173) called the 'pallid-mood'. This is a state in which nothing is happening for the individual, everything is all right, life and well being are not threatened and no great purpose is engaged with. Yet in this OK place is coiled something else and this something is the tedium of the 'pallid-mood'. This might be seen as the same or close to boredom and I use the word tedium to underline the mode of the boredom, which is that of lived time. Tedium and boredom are not separate from existence; rather they are the 'mood-self' that is being itself. In this mood rises up listlessness which scratches at the 'pallid-mood' and an emotion of world-weariness begins to build. This is not weariness with the extant world but with the being who is bored and listless, it is weariness with the 'self'. Co-researchers' Being becomes heavy with the bonds of their Being and a desire for freedom arises.

Co-researchers are used to being positive and thinking positively and they value positivity and so they look for a way to escape from the bonds of the 'pallid mood'. Zoë thinks of her "*very positive social group*" [19/10/188] and Erin of her friends who are her "*lifeline to life out there*"

[175/6/146-162]. With work firmly put away for the weekend, pleasure is thought of as a way out of the tedious being they are and the project becomes obtaining that pleasure from the night out. The night out is organised and pleasure in bathing and dressing begins to move co-researchers away from the tedium of Being. This is aided by alcohol, because they know (personal thinking) it will elevate their mood in forgetfulness of tedious Being. Friends arrive and tedious Being is forgotten in the excitement of chatter and with the aid of more alcohol. The group of friends has produced a new mood of their joint Being, a mood of excitement and they move off together for the night out. Chatting to each other is accompanied by more alcohol and excitement rises further with the pleasure of flirting with strangers and then with the freedom of dancing. This is the pinnacle of the night out as their Being is forgotten altogether in the freedom, the liberation of the dance.

A sudden change takes place as the body's tiredness and the alcohol's effect brings back an awareness of the bodily weight of Being:

“ . . . it's like you've been drunk and then you're like coming out of it . . . you notice that your legs are swollen and your eyes and your arms and everything else . . . So I know when to stop . . . I would come home. I don't think there's any point staying out any longer if you're starting to get tired and your feet are hurting.” [134/9/139].

This weight of Being is “*not necessarily being too drunk*” [131/5/134] but is a mood of wishing to escape the bonds of being the present Being. This failure of pleasure is revealed to co-researchers by their tired and collapsing bodies. The project now becomes one way of escaping the ‘self’ that is nauseated by its satiated Being. On returning home sleep provides a time out of time and the next day provides a time space that allows recovery. In this recovery the weight of the nauseated satiety of Being is escaped from and in the quiet the ‘pallid-mood’ returns. Escape from the ‘self-as pallid-mood’ is attempted the next day by returning to work and its activities and by the weekend the mood is once again encountered in the quiet, OK, tedium. Other escapes may be attempted through shopping expeditions or weekends away or holidays but the tedium remains bound fast as co-researchers’ Being.

The life project might be summed up as attempting to escape the tedium of waiting for something through gaining pleasure. But pleasure is a physical, or physical-social, dimension of existence and though personal thinking may be very actively employed to gain pleasure no project emerges as capable of once and for all transcending the tedium of the ‘pallid-mood’.

The life project merges with the night out project and might be summed up as attempting to escape the tedium of being the Being they are bound to and to gaining happiness through the experience of pleasure. This project provides a future oriented directionality to Being, in that it is a quest for future pleasure. The search for escape from boredom through pleasure defines the horizon of experience. It is an impossible paradoxical situation since escape from the ‘self’ is not achievable as we must always be left with, be bound irredeemably to, being the Being we are in the world at every moment. However, as the animal that is conscious of its ‘self’ Dasein can think about its ‘self’ and thus experiences a distance to its ‘self’ which action is the very heart of consciousness. This distance is the seat of a being-for-itself and it is what makes the possibility of escaping the ‘self’ and becoming redeemed from the weight of Being seem possible. This is a deceit of the ‘self’ by the ‘self’. Repeated attempts at escape are made and a cyclic theatre of deceit established. As Kate says, *“it’s just like to play a little, you know, like a performance”* [149/7/746-759] and in that statement is underlined the fact that despite continual attempts the co-researchers know that after the theatre of the night out the curtain will close and the ‘pallid mood’ will return.

CHAPTER NINE.

9.1: DISCUSSION.

This research has concerned itself with the recurrent, approximately monthly, binge drinking nights out of eight women in a South Yorkshire town. No expectation of a ritual element was present at the start of the research yet the recurrent nature of the event and the considerable degree of precision in the repeated process, as expressed through organisation, dressing, route taken and alcohol consumption, forces itself on us as the practice of ritual. This is not structured by church, state, or any known process or stated tradition but through a force field of social relations within the town in question. Before finally commenting on the central underlying finding of this research I want to note some elements which showed up in the research as being interior to the ritual and at a more ontic level would themselves be fruitful areas for psychological study. These are:

1. The ritual night out provides co-researchers with a public presence and voice that is different to the restricted existence of the worker, mother, and wife. However, there is a simultaneous perpetuation of cultural uniformity of female identity that requires dress and behaviour to conform to certain gender stereotypes if co-researchers are to be accepted. Indeed the habitual replaying of the night out ritual acts to reinforce these stereotypes, though to some extent the gender conformity is perhaps under continual renegotiation between co-researchers and with the men who attend the ritual. Gender is structured around the distribution of power and the night out represents a way in which co-researchers gain an increase in personal power.
2. Resistance to the uniformity of teamwork in work and family roles by having a night that is just for the self represents a reward for the effort of conformity in those areas of life.

3. The sexual expression of co-researchers on the night out is very different to their usual experience as mothers and workers, where social convention does not allow such expression. Expression of sexuality on the night out allows co-researchers to experience themselves as desirable and “*affirming yeah. That I’m worth watching*” [89/7/484]. This empowering knowledge is not available to co-researchers in other areas of life and gaining that sense of the sexual self in the limited containment of the night out may represent a regulatory effect which allows a safe “*blowing off steam*” [160/9/3] and adds to the stability of other areas of life. An independence of existence is experienced but without challenging the existing societal and cultural norms.

4. In the night out space hierarchies, which apply in other areas of life, are dissolved by the ritual and by the consumption of alcohol that allows a mellowing and in this establishes a sense of community with others engaged in the ritual.

The above four points can be taken as indicators of some well established psychoanalytical ways of understanding the use of drugs. For example Kernberg (1975) in discussing narcissistic personality writes the following and the results of my research strongly echo his argument:

“Patients with narcissistic personality . . .do not have . . .capacity for empathizing with human experience in depth. Their social life, which gives them opportunities to obtain confirmation in reality or fantasy of their needs to be admired, and offers them direct instinctual gratifications, may provide them with an immediate sense of meaningfulness, but this is temporary. When such gratifications are not forthcoming, their sense of emptiness, restlessness, and boredom take over. Now their world becomes a prison from which only new excitement, admiration, or experiences implying control, triumph or incorporation of supplies are an escape. Emotional . . . investment in value systems or in creativity beyond gratification of their narcissistic aims is often unavailable and indeed strange to them.”
Kernberg (1975, p218).

Kernberg’s (1975) description of the narcissistic personality is a strikingly good fit to the evidence found in the current research described here. Another view of alcohol use, which might be

supported by this research, is that of Wurmser (1987, p177-206) who suggests that drug users suffer from borderline or psychotic states and who writes about an initial:

“ . . . breakdown of affect defense . . . what happens next is least clear. The affect disappears; only a vague, but unbearable tension remains; there may be a longing, a frantic search for excitement and relief, a sense of aimless, intolerable restlessness, a craving. Instead of proper feeling we hear; ‘I thought about myself . . . as a character in a book . . . I was creating the story about myself.’ ”

Wurmser (1987, p182).

Wurmser’s (1987) explanation of pathological process can be supported by the findings of this research and other explanations can also be supported. For example the removal of unpleasure (Arieti 1967), the need of self esteem (Hutton 2004), depletion, anergia, deflated ego-ideal structures (Khantzian 1999) and affliction, support and the journey of addiction (Shinebourne and Smith 2009). The last of these was research conducted by means of IPA and is therefore the closest fit to the research I report on in this paper. It is interesting to note that Shinebourne and Smith (2009) have one section heading which reads *“I created such a character for myself”* (Shinebourne and Smith 2009 p157) that echoes both Wurmser (1987) and the performance metaphor used by my co-researchers. Shinebourne and Smith (2009, p160) cite Spanos (1994), Lilienfeld et al. (1999), Merckelbach et al. (2002), Kihlstrom (2005) and Seligman and Kirmayer (2008), as finding evidence of multiple selves in those who use drugs, and then go on to discuss the debate between those who associate such experience with early trauma and class it as dissociative disorder and those who believe such classification to be the product of *“a Euro-American conception as understood in the psychiatric perspective”* (Shinebourne and Smith 2009, p160). Seligman and Kirmayer (2008) are cited by Shinebourne and Smith (2009, p160-161) as supporting the suggestion of dissociation as being a western psychiatric perspective and as suggesting that such experiences:

“ . . . seem to be associated with the expression of alternative selves or identities that were not created in the context of trauma ”.

Seligman and Kirmayer (cited in Shinebourne and Smith 2009, p160-161).

Shinebourne and Smith (2009) go on to consider their co-researcher’s manifestation of a:

“ . . . dynamic self, constantly evolving, in constant flux . . . the self in movement resonates with the existential perspective in philosophy, as described by Kierkegaard (1980): ‘Every moment that a self exists, it is in a process of becoming, for the self . . . does not actually exist, but is simply that which ought to come into existence’ (p30). Kierkegaard portrayed the self as a continually evolving process, yet he recognized that there is a need for finding some resolution: ‘in so far, then as the self does not become itself, it is not itself; but not to be itself is precisely despair’ (ibid.).”
Shinebourne and Smith (2009, p161).

Any one of the above understandings could be taken as sufficient in itself and together they form a way of seeing addiction that could be taken as strongly supportive of what in this research I have described as the need to empty out the Being of the ‘pallid mood’.

Drinking alcohol, dressing, and other elements of the night out ritual appear as the outward display of something more primordial than the gendered, social, psychologically, cultural or semi-politically defined processes mentioned above. And it is notable that all of the above conceptualisations ignore the mode of time as itself being important whilst simultaneously being constantly engaged in descriptions of movement. It is the way the current research dealt with the mode of time that separates it out from the above.

Demarcation of work, home, night out and self from other is a demarcation of time-space and the time-space of the night out is created as a play-space, which is different from anything else. Co-researchers experience themselves differently in this play-space because playing changes the nature of time from the everyday to the eternal time of imagination. This permits the pallid mood to be overthrown by the pleasurable mood of the play-space and a contrast, a difference, to other areas of life to be established. In short the dwelling of Dasein in itself is fundamentally altered by virtue of the inhabitation of a different time-space.

The world of work and home is divided precisely into days, hours, and minutes that are not simply time division as expressed by a clock but arranged by co-researchers as divisions of the different

qualities of lived time, life lived. We are tightly bound by clock time in our contemporary society and the time of natural rhythms and religious holy days, which once demarcated our human existence, have been banished. In the remorseless routine of any time-space, natural or clock, is coiled the knowledge of our death. This knowledge is our freedom, our very consciousness and our great burden; a burden characterized by the “pallid mood” (Heidegger 1927, 1962, p176) which is not good or bad and not nothing. In the listlessness of its tedium, which appears whenever our world is so well known to us that it has become transparent and predictable, anxiety arises. The modern tightly controlled world permits less creative movement and the weekend’s pallid mood is a clearing within which thinking discloses our being to us. The certainty of future death comes close to consciousness at such times, in that the pallid mood is itself an echo of our death. Anxiety at the sight of the pale horse of death demands that we cast off the mood which is at that moment our very Being and replace it with a new mood, a new Being, a resurrection of the self. In short not becoming, not being a different Being, equates to death. Consciousness demands we must work and we must play to confirm our Being by the action of being.

Movement towards the promise of perfection and strength, belonging and oneness, satisfaction and fullness, meaning and purpose, is an attractive proposition when in the pallid mood and the ritual gathering holds a seductive appeal in its permission to play. To achieve the eternity of play we must empty out our Being as convention and seriousness and pallid mood, and fill ourselves with the mood of pleasure. Alcohol is a symbol of this emptying in its alchemy of change and the town centre symbolises society’s permission to play. However, since pleasure relies on bodily sensations and at a certain point alcohol brings bodily collapse there is no possibility of gaining lasting transcendent meaning by following this path. Meaning is met on the way as social acceptance, increased confidence and vigour, and crumbles as the night ends with collapse. What is achieved is a playful space that breaks up the tedium of life and provides a confirmation of being alive, which is meaningful in itself.

Paradoxically the very means of attempted transcendence set in place a cyclic return, since in its failure is the seed for another attempt. What else is there to do! And this cycle carries the potential, in its almost success, for a more and more frequent return to the attempted transcendence of Being. This is the point at which ritual return to the use of alcohol produces the risk of what is commonly called addiction. It is not the substance used which matters but the underlying ontological struggle. We must be different but we cannot be different, we are bound to being the Being we are. According to Baudelaire we will choose difference even if the only difference is that of death:

*“O Death, old captain, the time has come!
Let’s raise the anchor!
This country wearies us, O Death!*

*We’ll hoist the sail!
Even if both heaven and sea are inky black,
Our hearts, how well you know,
are filled with light.*

*So, pour out your poison,
it will comfort us!
As this fire boils our brains,
we want to plumb
The abyss’s depths -
who cares if it’s heaven or hell? -
To find, in the deep vaults of the unknown,
the new!”*

Baudelaire, trans R. Howard (1983).

Religion once played a part in this struggle and faith still does so in such organisations as Alcoholics Anonymous, though in large this is no longer a route which is open to us. Psychotherapy will not assist if it is promulgated on curing addiction, but it might assist if its focus is on making transparent in a moment of vision the trap of false transcendence and allowing the potential of facing the problems of life and death in a different way. Facing the reality can build a way of transcendence through gaining meaning and purpose through a life better lived. By better lived, I mean lived as the individual chooses, informed by what inspires her, rather than what she is told to

do by the psychotherapist and such free choosing may well include new ways of playing. As

Deurzen (2009) writes:

“ . . . happiness and love are only truly meaningful if we take them as indicators of our own attitude. They are active experiences and modes of being rather than reactive responses. To love someone or something is to have a committed and dedicated attitude toward the object of our love. To be truly happy is not to relish the simple sensation of happiness, comforting and pleasant though it may be. Happiness is a state of mind, which requires me to be open to the world, to others, to myself and to the ideas that inspire me. The attitude of happiness is one of appreciation rather than condemnation or complaint. Doing happiness rather than being happy is to commune with the world as it is, with life as it comes . . . The paradox is always there: in life we are in death. It is not for us to meddle with. I cannot demand a rearrangement. And as I let myself face death, I rediscover life.”
Deurzen (2009, p174).

We have then to move away from the advertisers’ promise of quick happiness, forever perpetuated and towards acceptance of the entire spectrum of emotions, since happiness can only be part of life. We have to allow ourselves to fail, to reach beyond the safety of the clearly known and tedious, though safe, and to grasp our life and struggle in it savouring the struggle as precious. Only in this can meaning and purpose be found. We also have to learn to play and such learning may have to be a task for our society as much as for individuals.

This research has considered a ‘binge’ drinking night out and found ritual at its ontological roots with the pallid mood which sits at the centre of our Being as the birthplace of anxiety and playfulness, clarity and deceit. This is not illness and not treatable as measles might be. Consequently this research points towards assisting people to find meaning in life in their unique ways. Vision can come in the pallid mood and I am left wondering what it might be like to re-institute the “*syudo*” ceremony where people drink not to become drunk but to stay with the spirit of “*ichigo-ichie*” the “*savouring [of] a precious time in one’s life*” (Shinfuku 1999, p114). Such a way of alcohol consumption would lead us back to the ceremonies I considered in the literature review where alcohol was associated with spiritual enlightenment rather than mere pleasure and was always guided by the priest or wise woman. Whether this is a way of finding one’s path in life I

cannot say but it is certainly a way of being with others rather than being alone and of having a special time different from the work-a-day-world.

This phenomenological analysis of eight professional women's 'binge' drinking night out has revealed that underpinning the night out is an ontological need for transcendence to a different experience of Being. Satiated tedium is transcended through the night out experience and satiety with the night out is transcended through the next day's release and return to the normality of work and home. A cyclic ritual is in place which perpetual return co-researchers hold as being a positive experience in terms of their self-esteem, increased freedom and maintenance of friendships. Co-researchers have revealed no personal problems with this ritual recurrence. However, since the need for transcendence from the tedium of life is shown to be ontological, a mechanism is revealed whereby more frequent resort to the ritual may increase the frequency of the cyclic recurrence until a problematic habituation is constituted. It is believed by the researcher to be important that this ontological movement is taken into account by psychology since appeal to the purely ontic or disease concepts of 'binge' and habituated drinking are revealed as lacking sufficient complexity of understanding and therefore are unlikely to be capable of addressing the problem.

It may be important to note that the experience of joy is transcendence to a different state of Being that may be gained through ritual and that this may be a necessary requirement in our lives.

Research into the therapeutic effect of such rituals of celebration may further assist movement towards an understanding of how such experiences may be permitted and even facilitated in our society in ways other than by 'binge' drinking.

Revealing an ontological imperative to continually transcend our Being is very far from revealing how to facilitate joyful experience for a population and even further from understanding how to

facilitate a transcendence to something better for those who have already become problematic drinkers. Nevertheless a direction for future research is indicated.

9.2: CONCLUSION

This research was begun in order to describe the ‘binge’ drinking night out and consequently excluded addiction and other conceptual formulations, simply concerning itself with the dynamic emotional movement of the eight co-researchers who took part. In order to explicate this movement, rather than necessarily to look towards explaining it, a pluralistic methodology was employed. This methodology included the use of Structured Existential Analysis (SEA) as the principal generative source of description of emotional movements that normally remain unseen. The use of the SEA heuristic permitted the researcher to vividly describe the lucid movement of co-researchers’ emotional experience, whilst constantly maintaining awareness of that movement as constituting lived-time. For this reasons the mode of time, which is normally hidden, appeared strongly throughout the research forcing itself onto the researcher’s consciousness. SEA can be seen as a heuristic capable of complementing quantitative research studies, revealing the subjective experience of co-researchers whilst simultaneously permitting the viscous fluidity of emotional movement to remain manifest and intelligible as the mode of time-space across the dimensions of existence.

The Fractions of the Lifeworld heuristic was able to allow the generative eidetic vision produced by SEA to be contextually grounded in the co-researchers’ lifeworlds and in this to make clear how the emotional experiences are fused together as Being-in-the-world. In this interaction of SEA and Fractions Heidegger’s (1927, 1962) description of the “pallid mood” came forcefully to our attention as the moments when visions of being other than the Being we are come to consciousness. Co-researchers’ descriptions place the ‘pallid mood’ not only before the night out event but also at its end and in the grace of the next day’s rest. It is not the drug as a substance that is craved for but

rather the emptying out of Being as the ‘pallid-mood’. The concept of the ‘binge’ as merely escape from the normal is therefore brought into question. It appears that Dasein is nothing but movement and that repetitive ritual movement of the night out ‘binge’ may be as much containment as escape; a balancing out rather than escaping of the ‘pallid mood’. In this way a need to become a different Being and to remain the same is fulfilled through a cyclical and paradoxical movement capable of maintaining Being-in-the-world. This places the night out’s ‘binge’ drinking at the crossroads of the psychological, social, political and cultural thus indicating a need for us to begin to think of ways of becoming more aware of how we choose the movement of our Being wisely, rather than simply seeking to stop drinking through control or by holding still the Being we are. This challenges the frequently used methodology in the treatment of addictions in which the person is asked to give up the substance, an act which requires massive and perhaps impossible control, without first putting in place a wiser transcendence of Being. As counselling psychologists we need to work with our clients to facilitate awareness of what it is they are doing and being, in this way widening the scope of their reflections on alternative possibilities. Increased awareness must include the recognition that the “pallid mood” is an inevitable reality in life and that rather than its presence requiring a rapid movement of Being through the alcohol facilitated performance of the night out ritual it can provide a moment of vision which points towards a wise and longer term movement of Being.

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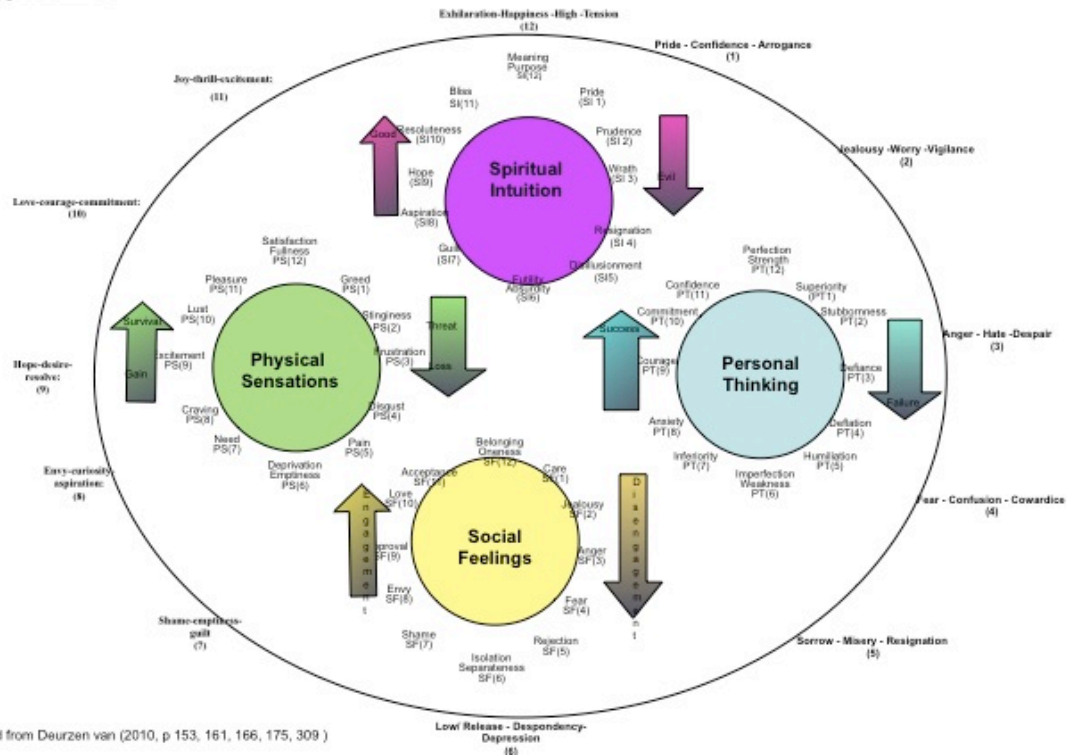
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APPENDIX ONE- PHENOMENOLOGICAL PROCESS

	Phenomenological Reduction	Eidetic Reduction	Transcendental Reduction
1	Epoché: I suspend my assumptions about the world, noting and setting aside my prejudices and point of view, by being aware of my own perspective on the matter.	Bracketing: I put into temporary brackets any specific assumptions I already have about the object of my intentionality. I may refer back to them to check their validity later on.	Transcendental ego; I become aware in looking for the cogito that is actually processing the phenomena in question that there is a pure awareness that I am capable of that takes me beyond my own psychology or my personal character.
2	Description: I describe the phenomena under observation carefully, again and again, until the description is faithful to the actual phenomena under observation (multiple descriptions from different points of view are particularly helpful).	Abschattungen or adumbrations: I increase my awareness of the fact that anything I observe shows itself under a number of different facets or profiles and that all of these need to be observed to do full justice to the phenomenon (or client or aspect of experience) in question.	Solipsism overcome: The mark of achieving this reduction is that we are no longer separated from the world of other human beings, since in the transcendental ego, we are like monads connected to each other, intrinsically and inexorably: we become the eternal and infinite 'we'.
3	Horizontalisation: I bear in mind the horizon against which I view the phenomenon in question, by tracking it and seeing how it affects the phenomenon in question. I distance myself from the usual empathy with others that makes me jump to conclusions about the world, fitting in with those around me.	Wesensschau or grasping essences: I aim to pierce through the phenomena under observation by utilising my intuition, i.e.. my capacity for directly grasping essences. This requires me to put myself on the same wavelength as the object under observation and so learn to resonate with its most profound inner reality.	Horizon of intentionality: I describe carefully the horizon of my own intentionality and become aware of the point of view that my vision is necessarily restricted to.
4	Equalization: I aim to attach equal importance to all aspects of the phenomena or noemata that I am observing and without favouring or foregrounding any particular element, initially.	Genetic constitution: I remember that phenomena are never static and that they are genetically, i.e. dynamically constituted so that they have a history of becoming and a destiny. We do not confuse an observation of one state of the object with the truth about its overall potentiality and capacity for being.	Self at point zero: This makes me cognisant of the way in which my world is always focused and centred around a central point of gravity, which I call my self and which is actually the point zero for the start of any observations I make.
5	Verification: I verify that my observations and descriptions are in line with what is actually the case (this means checking back all the time that my understanding is correct).	Universals: I look to the universal characteristics of whatever it is I am focusing on to go beyond the immediate properties that may be in evidence. This also means making connections with other phenomena that this phenomenon is related to.	Transcendental intersubjectivity: As I become clear about my personal perspective and can see how it connects and fuses together with other perspectives to form a wider horizon of awareness I become capable of transcendental intersubjectivity, as a way in which the world of objects is also interconnected.

Converted into tabular form from Deurzen (2010, p 41 - 42).

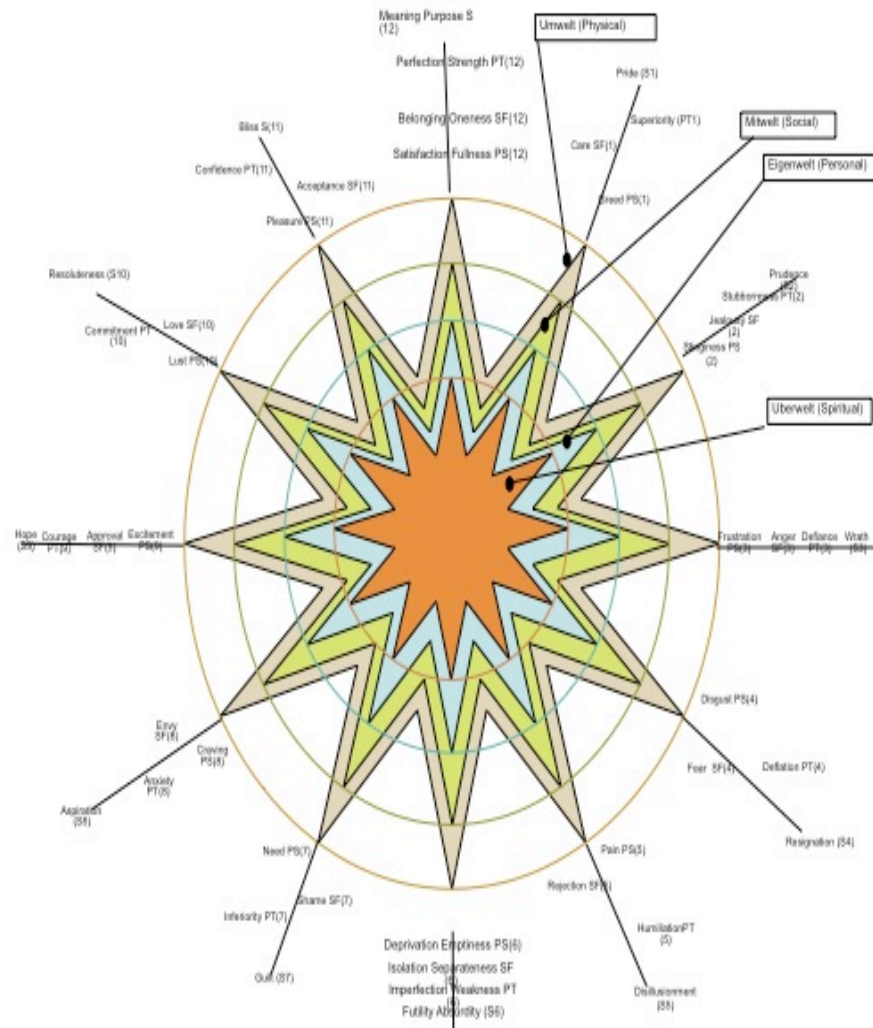
Appendix Two



Dimension	Physical	Social	Personal	Spiritual
sphere	earth	world	man	gods
domain	material	public	private	ideal
mode	sensation	feeling	thinking	intuition
medium	materiality	spatiality	temporality	causality
centre of reference	body	ego	I	soul
motivation	survival	affiliation	identity	meaning
relation	anonymous	plural	singular	dual
aspiration	life	love	integrity	serenity
absolutes	omnipotence	omnipresence	omniscience	immortality
ideal	health	success	freedom	truth
minimal goal	safety	acknowledgement	autonomy	wisdom
threat	death	rejection	confusion	absurdity
wisdom	cycles, seasons, waves	cooperation, mutuality, reciprocity	flexible self, transformation, adaptation	dialectics, paradox, universal patterns
principles	assumptions, facts, pre-suppositions, givens	standards, principles, opinions, values	attitudes, characteristics, talents	beliefs, ideals, meanings
time	past	present	future	eternity
poles	active/passive, expansion/contraction, up/down	extroversion/introversion, give & take, accommodation/assimilation	authentic/inauthentic, strong/weak	good / evil, being & nothingness
person	It, third	You, second	Me, first	We, plural
key	work, effort	negotiation, compromise	determination, application	surrender, acceptance
excess	greed, addiction, compulsion, bulimia	bullying, sadism, sociopathy, borderline	boasting, narcissism, egocentricity	zeal, fanaticism, mania, paranoia
lack	psychosomatic, phobia, anorexia	neediness, masochism, hypochondria, hysteria	self-abuse, schizophrenia	apathy, depression, melancholia

Deurzen (2010, p346 - 347).

APPENDIX FOUR



APPENDIX FIVE:- ETHICAL APPROVAL.

Request for Ethical Approval
(Amended)

Title.

**“ A Good Night Out”
(Voices of Binge Drinking Women).**

**Name: John Bennett
M00252682**

Tutor: Pnina Shinebourne

Psychology Department

REQUEST FOR ETHICAL APPROVAL

Applicant (specify): DPpsych

Date submitted: 23rd Sept 2010 (Amended 12th November 2010)

No study may proceed until this form has been signed by an authorised person, indicating that ethical approval has been granted. For collaborative research with another institution, ethical approval must be obtained from all institutions involved.

This form should be accompanied by any other relevant materials, (e.g. questionnaire to be employed, letters to participants/institutions, advertisements or recruiting materials, information sheet for participants¹, consent form², or other, including approval by collaborating institutions). A fuller description of the study may be requested.

Is this the first submission of the proposed study? Yes/~~No~~

Is this an amended proposal (resubmission)? ~~Yes~~/No

Psychology Office: if YES, please send this back to the original referee

Is this an urgent application? (To be answered by Staff/Supervisor only) Yes/No

Supervisor to initial here _____

Name(s) of investigator(s) John Bennett

Name of supervisor(s) Pnina Shinebourne

**Title: “ A Good Night Out”
(Voices of Binge Drinking Women).**

1. Please attach a brief description of the nature and purpose of the study, including details of the procedure to be employed. Identify the ethical issues involved, particularly in relation to the treatment/experiences of participants, session length, procedures, stimuli, responses, data collection, and the storage and reporting of data.

SEE PROJECT PROPOSAL ALREADY SUBMITTED AND ACCEPTED

2. Could any of these procedures result in any adverse reactions? YES/~~NO~~

If “yes”, what precautionary steps are to be taken?

Describing lived-world can bring up emotional experiences as one reflects on the phenomenon. Realisations of how things really are for the participants may cause some emotional reactions.

4. Recruitment will be from a non-clinical population of professional women, many in the caring professions.

The participant can withdraw at any time during the interview and it will be the researcher's responsibility to monitor the client's reactions throughout the interview.

The researcher also can terminate the interview if they are deemed as too vulnerable or distressed.

The interviews are going to deliberately take place in a therapy centre known to the interviewees and where there is easy access to a referral to a qualified therapist.

Debriefing will take place directly after the interview and again approximately 2 weeks later to endeavour to ensure that participants do not feel vulnerable after the interview.

3. Will any form of deception be involved that raises ethical issues? YES/NO
 (Most studies in psychology involve mild deception insofar as participants are unaware of the experimental hypotheses being tested. Deception becomes unethical if participants are likely to feel angry or humiliated when the deception is revealed to them).

Note: if this work uses existing records/archives and does not require participation per se, tick here and go to question 10. (Ensure that your data handling complies with the Data Protection Act).

4. If participants other than Middlesex University students are to be involved, where do you intend to recruit them? (A full risk assessment must be conducted for any work undertaken off university premises)^{6,7}

Via word of mouth, flyers and email. Participants will be connected with state and private health, social services and legal agencies.

5. Does the study involve
- | | |
|---|--------|
| Clinical populations | YES/NO |
| Children (under 16 years) | YES/NO |
| Vulnerable adults such as individuals with mental health problems,
learning disabilities, prisoners, elderly, young offenders? | YES/NO |

The research will concentrate on women who hold responsible positions as managers, administrators, probation and social workers, nurses, doctors, company directors, counsellors, psychotherapists, psychologists etc and will focus on the phenomenon of social binge drinking.

6. How, and from whom (e.g. from parents, from participants via signature) will informed consent be obtained? (See consent guidelines²; note special considerations for some questionnaire research)

From participants via signature.

7. Will you inform participants of their right to withdraw from the research at any time, without penalty? (see consent guidelines²) YES/NO
8. Will you provide a full debriefing at the end of the data collection phase? YES/NO
 (see debriefing guidelines³)

9. Will you be available to discuss the study with participants, if necessary, to monitor any negative effects or misconceptions? YES/NO
 If "no", how do you propose to deal with any potential problems?

2. Under the Data Protection Act, participant information is confidential unless otherwise agreed in advance. Will confidentiality be guaranteed? (see confidentiality guidelines⁵) YES/NO
 If "yes" how will this be assured (see⁵)
 If "no", how will participants be warned? (see⁵)

All data collected (taped) will be anonymous and will be destroyed once a transcript has been completed. All materials will be kept under lock and key in a secure filing cabinet. No information will be recorded that could identify the participant.

3. Are there any ethical issues which concern you about this particular piece of research.
research, not covered elsewhere on this form?

YES/NO

If “yes” please specify:

(NB: You are not at liberty to publish material taken from your work with individuals without the prior agreement of those individuals).

(NB: If “yes” has been responded to any of questions 2,3,5,11 or “no” to any of questions 7-10, a full explanation of the reason should be provided -- if necessary, on a separate sheet submitted with this form).



Researcher

date 23rd Sept.2010 (Amended after feedback 12th Nov 2010).

Signatures of approval: Supervisor..... date

Ethics Paneldate

(signed, pending completion of a Risk Assessment form if applicable)

1,2,3,4,5,6,7 Guidelines are available from the Ethics page of Oasis!sPlus

Project Proposal

Title: “A Good Night Out” (Voices of Binge Drinking Women).

	Yes	No
12. Some or all of this research is to be conducted away from Middlesex University	✓	
If “yes”, tick here to confirm that a Risk Assessment form is to be submitted	✓	
13. I am aware that any modifications to the design or method of this proposal will require me to submit a new application for ethical approval	✓	
14. I am aware that I need to keep all materials/documents relating to this study (e.g. participant consent forms, filled questionnaires, etc) until completion of my degree	✓	
15. I have read the British Psychological Society’s <i>Ethical Principles for Conducting Research with Human participants</i> ⁴ and believe this proposal to conform with them	✓	

Name of researcher: John Bennett

Nature and purpose of the study

The nature of this study is to elicit the lived experience of professional women between the ages of 25 and 60 who binge drink socially. Further hoped to be explored is

An understanding of the underlying social and psychological experiences of the interviewed women.

The values and meanings associated with this phenomenon by the women themselves.

3.

It is hoped that understanding this will enhance therapeutic practice and treatment.

Methods

Potential participants

The research will concentrate on women who hold responsible positions as managers, administrators, probation and social workers, nurses, doctors, company directors, counsellors, psychotherapists, psychologists etc and will focus on the phenomenon of social binge drinking. For the purposes of this research binge drinking will be defined by the presence of the elements contained in the quotation provided below.

“the consumption of excessive amounts of alcohol within a limited time period. . . . [leading] to a rapid increase in blood alcohol concentration (BAC) and consequently to drunkenness. Definitions of BD [Binge drinking] vary: a commonly used definition is the consumption of twice the daily benchmark given in the Government’s Guideline Units and recommended intakes. . . . A unit corresponds to approximately 8 g (or 10 ml) of pure alcohol, regardless of the amount of liquid in which it is diluted. For instance, half a pint of beer (ABV 3.5%) or a small glass of wine (ABV 12–14%) is the equivalent of 1 unit. Guidelines issued by the Department of Health (DH) in 1995 recommend a maximum daily alcohol intake of 3–4 and 2–3 units for men and women, respectively. ”

Parliamentary Office of Science and Technology Postnote ((2005) Number 244, p1.)

Participants will be drawn from organisations within the researcher’s township and it is anticipated that many will be staff of the NHS, Social Services, Probation Service, and local charities. Participation will be restricted to women between the ages of 25 and 60.

Data Collection

Talks with acquaintances / ex-colleagues who hold positions within organisations in and around the Metropolitan Borough that allow them to authorise access for the researcher with respect to advertising the research in their organisation have produced a positive response. This response by these ‘gatekeepers’ has been informed by their informal discussion with a small number of staff members who acted as sounding boards. Word of mouth transmission of the research topic by these staff members to others in their respective organisations has brought a positive feedback from members of staff. It is therefore hoped that informal word of mouth transmission of the research project supported by a limited number of ‘flyers’ will be likely to suffice to recruit the required sample size of 10. If this proves not to be the case permission will be sought from organisations for the mass emailing of information sheets to staff and the distribution of paper versions of the information sheet will also be undertaken. (Sample information sheet enclosed). Agreement has already been reached with managers of two organisations for this mass mailing process. It is believed that the recruitment of research participants from the population group of interest would be unlikely to occur without the collaboration of the ‘organisational gatekeepers’ and the diffusion of the research topic by word of mouth in their respective organisations. No-one previously known by the researcher (either as friend, colleague, or casual acquaintance) will be recruited as a research participant. (Please also see item 5 under the heading risks to participants below).

Interested individuals will be sent the information sheet and two informed consent forms (enclosed), one to be kept by them and one to be returned signed to the researcher,. A stamped addressed envelope will be enclosed with the address being a business address of the researcher’s company.

At the start of the initial Interview the researcher will go through the information sheet and the Informed Consent Form to make sure that participants are fully aware of the procedures and are satisfied to be

involved. Baseline data will be collected on 1) Age; 2) Ethnicity; 3) Religion; 4) Employment; 5) Marital Status; 6) Parental status; 7) Frequency of bingeing; 8) Background level of alcohol consumption; 9) Wellbeing questionnaire. (A copy of the form employed for background data collection including the wellbeing indicator form as pages 21-23 of the current document). The information collected will be used to screen out those with a high background level of alcohol consumption and those with a low wellbeing score. This screening out will act as a safeguard against the inclusion of vulnerable individuals who may be negatively affected by the research process. It will also tighten the criteria for inclusion to those who are relatively happy with their current lifestyle.

Semi-structured interviews will be conducted (interview appears as page 9 of this document) with the information then being transcribed for analysis (Giorgi method up to step 3; analysis of psychological meaning units). I will then return to the participants for a second interview to ensure that the concrete experience of each participant has been maintained in the transformation to psychological meaning units. I will then go on to complete a further analysis utilising the 'Fractions of the Lifeworld' (Ashworth, 2003) as an heuristic tool. A pilot study will be undertaken with one or two participants and this might lead to the interview questions and prompts being modified.

The interviews will be for no longer than 1.5 hours and will take place in a psychotherapy centre which is centrally located in the township and represents a neutral setting for both participant and researcher. This represents a better option than workplace interviews in terms of the ability to maintain confidentiality. The second interview will last no longer than 1 hour and will be conducted at the same centre.

A special email address will allow participants easy contact with the researcher and a pay-as-you-go mobile telephone number will allow telephone contact. Details of these arrangements will be provided to participants on initial contact and on debriefing. Please see page 14 of this document for details.

I consider that this study will be successful in exploring the experience of social binge drinking and thus enlighten therapeutic practice and treatment in the selected category of participants.

Risks to researcher

The interviews will be conducted in a local psychotherapy centre. Thus there are some possible risks which are explored below.

The contact address will be a business address and the telephone number will also be a special pay-as-go mobile number. .

The interviews will take place during the day / early evening and will be at a dedicated therapy centre, where other therapists are present.

The researcher's next of kin will be aware of the times of the interviews and I will be contacting them upon leaving the venue after an interview.

Risks to participants (Including possible distress in interviews and precautionary steps taken).

Physical : Interviews will take place in a neutral counselling centre thus the setting is deemed safe and appropriate where physical risk is minimal.

Psychological (emotional, behavioural). As part of the research, participants are asked to share personal thoughts and feelings about their experience of social binge drinking. This may well elicit some strong personal reactions as they share potentially sensitive personal information. Information about the project will be given in written and verbal formats, stating the purpose and the design of the research before proceeding. Participants will be reminded that they can stop the interview at any time and the debriefing procedure will include the offer of a referral for personal

therapy if they should appear distressed by the interview. Since many participants will work in psychotherapeutic environments within the state structure psychotherapists from outside this structure will be utilised to maintain confidentiality.

Vulnerable people – If participants appear vulnerable during the interview, the researcher will make the participant aware of this and check that they are still happy to continue. If the researcher feels that the interview could be damaging to the participant, the researcher will terminate the interview and a referral will be offered.

Participants will be informed of the debriefing procedure that will occur firstly at the end of each interview and to endeavor to ensure that they do not feel vulnerable after the interview contact will also be made few weeks later.

Deception – it is not considered that this research involves any form of deception.

It is inevitably the case that interviewing research participants from a population limited both geographically and by the fact of their being drawn from the same or allied professions as the researcher might bring about situations of awkwardness. For example a research participant might attend a function which was also attended by the researcher. This possibility will be expressly drawn to the attention of potential research participants both in the literature inviting participation and at the time of the first interview. A contract of how to react to and behave in such a situation will be worked out with each participant at the time of the interview to the satisfaction of the participant. This contract will be recapitulated as part of the debriefing procedure. This process of contracting to deal with such events is well known to the researcher over several years of practice in the field of drug and alcohol use and has been found to be an effective method of dealing with what might otherwise be unusual and problematic situations.

2.

Costs and how they will be defrayed

For researcher: Other than time/lost work, this is minimal and has been budgeted for. Travelling will be via public transport.

For participant (travel, lost work): Participants will be reimbursed for all their travel expenses and a £15 shopping voucher will be allocated for their time. This will be paid for by the researcher and has also been budgeted for.

Confidentiality

Participants will not be required to give their names or any information that could be deemed identifiable. Upon concluding each interview the recorded materials and any subsequent transcripts will be kept under lock and key and no identifying information will be kept with them. Once transcribed the recording will be deleted. Any copies of transcripts will be destroyed post-transcription.

Consent

The researcher will not know the participant as a friend, client, or colleague prior to the interview. The researcher may be familiar with the participant's name through a third party and be aware of their professional work status. The procedure for gaining consent is stated above.

Should consent be withdrawn at any time, a formal letter will be sent acknowledging that this is the participant's wishes and thanking them for their time. The letter will also confirm that any transcripts will be destroyed immediately.

Indemnity

The researcher is covered by indemnity insurance.

Limitations:

The participants will form a relatively small sample selected from a particular geographical area, gender, age group and professional / social status. The researcher is known in the area as someone who has conducted psychological work with drinkers. The researcher also knows the geographic area well. The Research Method chosen makes assumptions that language can capture the experience reliably, that the individual is able to describe their experiences in enough detail for analysis, that there is little consideration of 'why' the participant is how they are. As the researcher is an experienced counsellor / therapist of many years it is anticipated that the 'language' used can be opened up for further descriptive clarity. The principles of phenomenological enquiry will be maintained throughout. It is deemed also that the researcher's experience in working empathetically, tentatively and in an unbiased way with people will play a large part in overcoming any assumptions the researcher may have. The fact that the researcher is a psychotherapist, whilst being a point in question, will have a beneficial effect on the safe and ethical nature of the interviews themselves. The researcher will keep a personal journal of their own experiences of conducting this research.

Dissemination of the project.

The findings of the project will be disseminated through publication in appropriate professional journals in the psychotherapy and counselling field as well as the health psychology profession, through presentations. It is also seen that this will make a contribution to existential psychotherapy.

Initial Contact with Centre

Copy of emails here ...

**Doctoral Research
New School of Psychotherapy and Counselling
Middlesex University.**

Interview Schedule

Following a brief introduction, I will go through the consent form explaining the aims of the interview and research, what the participant will be asked to do, confidentiality, the right to pull out/stop the interview at any time.

Baseline Collection of Background Data

Please see appendix attached

Semi Structured Interview Questions;

1. Can you give me an example of a recent experience of binge drinking?

Possible prompts: What happened? How did you feel at the time? How often does it happen?

2. What did you do the next day? How did you feel the next day?

3. Can you describe how binge drinking affects your body?

4. Can you describe how binge drinking affect your relations with other people?

Possible prompts: partner, family, friends, work colleagues?

5. Can you tell me how you started binge drinking?

Possible prompts: How long ago? What do you think brought this about? Can you describe how you felt about alcohol at that time?

6. Have you changed the ways you use alcohol over time?

Possible prompts: in what ways?

7. What would be for you a positive development?

Possible prompts: can you imagine what it would feel like?

8. How would you describe yourself as a person?

Possible prompts: how do you feel about yourself?

9. Have the experiences of binge drinking changed the way you think or feel about yourself?

Possible prompts: do you see yourself now differently from before you started binge drinking? In what ways?

10. How do you think other people see you?

Possible prompts: partner, family, friends, work colleagues?

11. How do you see yourself in the future?

**Doctoral Research
New School of Psychotherapy and Counselling
Middlesex University**

Researcher: John Bennett
Supervisor: Pnina Shinebourne

Information Sheet

Title. “ A Good Night Out” (Voices of Binge Drinking Women).

Brief explanation: This is an exploration into the experience of having a “Good Night Out” in the Pubs and Clubs of Doncaster and drinking more than three small glasses of wine or its equivalent in some other form of alcohol containing beverage.

Invitation: You are invited to take part in a research study. Before you agree to take part you should read the information provided below. If after reading this document you are still interested in participating in the research you can contact me through the information provided at the foot of the document.

What is the purpose of the research?

The research is an attempt to elucidate the experience of women who either as individuals or with friends spend evenings in the town centre in pubs and clubs and who take a drink in that process. The aim of the research is to provide as vivid a picture of these experiences as possible and gain an understanding of the background reasons that women choose this activity. This understanding may bring improvements in our knowledge of the psychological and social dimensions of ‘A Good Night Out’. This understanding may be used to inform us in providing better psychotherapy and counselling services to a previously under-researched section of the population. The research is NOT concerned with anyone who is in the clinical population of those who misuse alcohol. If you believe you have a problem with alcohol please do not volunteer to take part in this research.

What will happen to you if you take part?

You will be asked some questions to get the conversation going and form a structure. However, it is your description of your evening out that is required and for it to be vividly and realistically described by you will have to be prepared to speak openly and frankly about feelings; emotions; events; and meaning associated with the evenings out.

All your travelling expenses will be reimbursed and a £15 shopping voucher will be given to you as a gift in recognition of your help in our gaining an understanding of this aspect of life.

We will meet twice. Our first meeting will last no longer than 1.5 hours and our second meeting no longer than 1 hour. At the second meeting I will show you my analysis of the first meeting’s transcripts and you will have the opportunity to correct any errors I may have made in my analysis. Both meetings will be taped for later transcription and analysis. You will remain anonymous throughout the research and recordings will be destroyed upon transcription. All materials will be kept under lock and key and will only be viewed by researcher, researcher’s supervisor and the University markers/moderators. None of these materials will contain your name or any other information about you.

Possible disadvantages and risks of you taking part

As is possible in any exploration of ourselves with another, things that are being talked about can be upsetting and thought provoking. Please consider how you will feel talking about yourself and your experiences as this may be distressing.

There will be an opportunity at the end of each meeting to explore how you are feeling and you will have the opportunity of being put in contact with a female therapist should you wish further support. I shall also be contacting you approximately 2 weeks after our meetings to check how you are in the light of talking about yourself. I am a UKCP qualified psychotherapist and if required / necessary I will assist further.

Since you are a member of the same or an allied profession as the researcher it may be possible that you find yourself attending a function also attended by the researcher and this may be felt to be an awkward situation. However, at the time of contracting to participate in the research a verbal contract will also be negotiated between you and the researcher which will govern the behaviour response of both you and the researcher in the event of such a situation occurring.

Consent information

You will be given a copy of the above information and asked to sign a consent form prior to taking part. Participation in this research is entirely voluntary. You do not have to take part if you do not want to. If you decide to take part you may withdraw at any time without giving a reason. I also reserve the right to stop an interview meeting if I consider that you are showing signs of becoming overly stressed by the process.

Who has reviewed this study?

All proposals for research using human participants are reviewed by an Ethics committee before they can proceed. The Middlesex Psychology Department's Ethics Committee has reviewed this proposal.

Thank you for taking the time to consider participating in this research.

Contact Details;
New School of Psychotherapy & Counselling
258 Belsize Road
London
NW6 4BT
email; admin@nspc.org.uk

Middlesex University School of Health and Social Science

Psychology Department

Written informed consent

Title. **“ A Good Night Out” (Voices of Binge Drinking Women).**

Researcher: John Bennett

Supervisor: Pnina Shinebourne

I have understood the details of the research as explained to me by the researcher, and confirm that I have consented to act as a participant.

I understand that my participation is entirely voluntary, the data collected during the research will not be identifiable, and I have the right to withdraw from the project at any time without any obligation to explain my reasons for doing so.

I further understand that the data I provide may be used for analysis and subsequent publication, and provide my consent that this may occur.

I understand that a recording is being made of this interview and will be securely stored until a verbatim transcript has been made.

Print name:

Signature:

Date:

Contact Details:

New School of Psychotherapy & Counselling

258 Belsize Road

London

NW6 4BT

email; <http://www.nspc.org.uk>

admin@nspc.org.uk

Doctoral Research

New School of Psychotherapy and Counselling

Middlesex University.

Debriefing Procedure

The aim of the debriefing is to ensure the participant leaves the research in as positive frame of mind as they had on entering.

Participants will be thanked and then asked how they found the experience.

Prompt questions: What was it like? How do you feel now?

Researcher will ask if there is anything that has come up for the participant that has caused distress. If the answer is 'yes', the participant will be given the opportunity to explore it with the researcher where reassurance/open discussion can occur.

It will be explained to the participant that they might like to explore further in personal therapy. The general aims of therapy will be shared and the participant can have the choice if they would like the researcher to refer them to a local psychotherapist.

It will be explained that in 2 weeks time the researcher will contact them again via email or phone to again see how the participant is, in the light of the interview.

3.

The contract entered into with regard to the behaviour of the research participant and researcher in the event of them subsequently meeting unexpectedly at some social or professional event will be re-capitulated and any further adjustments thought necessary by either party will be discussed and agreed.

Contact Details:

New School of Psychotherapy & Counselling

258 Belsize Road

London

NW6 4BT

email; <http://www.nspc.org.uk>

<http://www.nspc.org.uk>

admin@nspc.org.uk

Research

New School of Psychotherapy and Counselling

Middlesex University.

Debriefing Sheet

Many thanks for taking part in this research. After the interview you will have had time to discuss anything that has come up for you in the light of our exploration.

You will also be contacted (unless you say otherwise) by the researcher 2 weeks post interview to make sure that nothing further in the light of our meeting has caused you any concern.

There is an opportunity to be referred to a local therapist if you wish.

If after you leave the interview, you feel troubled by what you have shared, please don't hesitate to contact me via email at jbgoodnight35@gmail.com. or by telephone on 07818272815.

Thank you again for helping with this research.

Contact Details:

New School of Psychotherapy & Counselling

258 Belsize Road

London

NW6 4BT

email; <http://www.nspc.org.uk>

<http://www.nspc.org.uk>

admin@nspc.org.uk

**INDEPENDENT FIELD/LOCATION WORK RISK ASSESSMENT
FRA1**

This pro-forma is applicable to, and must be completed in advance for, the following fieldwork situations:

4. All fieldwork undertaken independently by individual students, either in the UK or overseas, including in connection with proposition module or dissertations. Supervisor to complete with student(s).
5. All fieldwork undertaken by postgraduate students. Supervisors to complete with student(s).
6. Fieldwork undertaken by research students. Student to complete with supervisor.
7. Fieldwork/visits by research staff. Researcher to complete with Research Centre Head.
8. Essential information for students travelling abroad can be found on www.fco.gov.uk

FIELDWORK DETAILS

Name: John Bennett	Student No: M00252682 Research Centre (staff only).....
Supervisor: Pnina Shinebourne	Degree course DPsych in Existential Psychotherapy and Counselling

Telephone numbers and name of next of kin who may be contacted in the event of an accident	NEXT OF KIN Name: Margaret Pearson Phone: 01302-726788
Physical or psychological limitations to carrying out the proposed fieldwork	None
Any health problems (full details) Which may be relevant to proposed fieldwork activity in case of emergencies.	No
Locality (Country and Region)	Doncaster, South Yorkshire. UK.
Travel Arrangements	Public Transport Bus / Train
NB: Comprehensive travel and health insurance must always be obtained for independent overseas fieldwork.	

Dates of Travel and Fieldwork	Field work proposed to take place between October 2010 & March 2011
--------------------------------------	---

PLEASE READ THE INFORMATION OVERLEAF VERY CAREFULLY

Hazard Identification and Risk Assessment
CAREFULLY

PLEASE READ VERY

List the localities to be visited or specify routes to be followed (Col. 1). For each locality, enter the potential hazards that may be identified beyond those accepted in everyday life. Add details giving cause for concern (Col. 2).

Examples of Potential Hazards :

Adverse weather: exposure (heat, sunburn, lightening, wind, hypothermia)

Terrain: rugged, unstable, fall, slip, trip, debris, and remoteness. Traffic: pollution.

Demolition/building sites, assault, getting lost, animals, disease.

Working on/near water: drowning, swept away, disease (weils disease, hepatitis, malaria, etc), parasites', flooding, tides and range.

Lone working: difficult to summon help, alone or in isolation, lone interviews.

Dealing with the public: personal attack, causing offence/intrusion, misinterpreted, political, ethnic, cultural, socio-economic differences/problems. Known or suspected criminal offenders.

Safety Standards (other work organisations, transport, hotels, etc), working at night, areas of high crime.

Ill health: personal considerations or vulnerabilities, pre-determined medical conditions (asthma, allergies, fitting) general fitness, disabilities, persons suited to task.

Articles and equipment: inappropriate type and/or use, failure of equipment, insufficient training for use and repair, injury.

Substances (chemicals, plants, bio- hazards, waste): ill health - poisoning, infection, irritation, burns, cuts, eye-damage.

Manual handling: lifting, carrying, moving large or heavy items, physical unsuitability for task

If no hazard can be identified beyond those of everyday life, enter 'NONE'.

1. LOCALITY/ROUTE	2. POTENTIAL HAZARDS
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<p style="text-align: center;">NONE</p>	
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The University Fieldwork code of Practice booklet provides practical advice that should be followed in planning and conducting fieldwork.

Risk Minimisation/Control Measures CAREFULLY

PLEASE READ VERY

For each hazard identified (Col 2), list the precautions/control measures in place or that will be taken (Col 3) to "reduce the risk to acceptable levels", and the safety equipment (Col 5) that will be employed.

Assuming the safety precautions/control methods that will be adopted (Col. 3), categorise the fieldwork risk for each location/route as negligible, low, moderate or high (Col. 4).

Risk increases with both the increasing likelihood of an accident and the increasing severity of the consequences of an accident.

An acceptable level of risk is: a risk which can be safely controlled by person taking part in the activity using the precautions and control measures noted including the necessary instructions, information and training relevant to that risk. The resultant risk should not be significantly higher than that encountered in everyday life.

Examples of control measures/precautions:

Providing adequate training, information & instructions on fieldwork tasks and the safe and correct use of any equipment, substances and personal protective equipment. Inspection and safety check of any equipment prior to use. Assessing individuals fitness and suitability to environment and tasks involved. Appropriate clothing, environmental information consulted and advice followed (weather conditions, tide times etc.). Seek advice on harmful plants, animals & substances that may be encountered, including information and instruction on safe procedures for handling hazardous substances. First aid provisions, inoculations, individual medical requirements, logging of location, route and expected return times of lone workers. Establish emergency procedures (means of raising an alarm, back up arrangements). Working with colleagues (pairs). Lone working is not permitted where the risk of physical or verbal violence is a realistic possibility. Training in interview techniques and avoiding /defusing conflict, following advice from local organisations, wearing of clothing unlikely to cause offence or unwanted attention. Interviews in neutral locations. Checks on Health and Safety standards & welfare facilities of travel, accommodation and outside organisations. Seek information on social/cultural/political status of fieldwork area.

Examples of Safety Equipment: Hardhats, goggles, gloves, harness, waders, whistles, boots, mobile phone, ear protectors, bright fluorescent clothing (for roadside work), dust mask, etc.


If a proposed locality has not been visited previously, give your authority for the risk assessment stated or indicate that your visit will be preceded by a thorough risk assessment.

3. PRECAUTIONS/CONTROL MEASURES	4. RISK ASSESSMENT (low, moderate, high)	5. SAFETY/EQUIPMENT
N/A		

PLEASE READ INFORMATION OVERLEAF AND SIGN AS APPROPRIATE

DECLARATION: The undersigned have assessed the activity and the associated risks and declare that there is no significant risk or that the risk will be controlled by the method(s) listed above/over. Those participating in the work have read the assessment and will put in place precautions/control measures identified.

NB: Risk should be constantly reassessed during the fieldwork period and additional precautions taken or fieldwork discontinued if the risk is seen to be unacceptable.

Signature of Fieldworker (Student/Staff)		Date	23rd Sept 2010
Signature of Student Supervisor	.....	Date	.....
APPROVAL: (ONE ONLY)			
Signature of Director of Programmes (undergraduate students only)	.....	Date	.....
Signature of Research Degree Co-ordinator or Director of Programmes (Postgraduate)	.....	Date	.....
Signature of Research Centre Head (for staff fieldworkers)	.....	Date	.....

FIELDWORK CHECK LIST

Ensure that all members of the field party possess the following attributes (where relevant) at a level appropriate to the proposed activity and likely field conditions:

<input type="checkbox"/>	Safety knowledge and training?
<input type="checkbox"/>	Awareness of cultural, social and political differences?
<input type="checkbox"/>	Physical and psychological fitness and disease immunity, protection and awareness?
<input type="checkbox"/>	Personal clothing and safety equipment?
<input type="checkbox"/>	Suitability of fieldworkers to proposed tasks?

Have all the necessary arrangements been made and information/instruction gained, and have the relevant authorities been consulted or informed with regard to:

<input type="checkbox"/>	Visa, permits?
<input type="checkbox"/>	Legal access to sites and/or persons?
<input type="checkbox"/>	Political or military sensitivity of the proposed topic, its method or location?
<input type="checkbox"/>	Weather conditions, tide times and ranges?
<input type="checkbox"/>	Vaccinations and other health precautions?
<input type="checkbox"/>	Civil unrest and terrorism?
<input type="checkbox"/>	Arrival times after journeys?
<input type="checkbox"/>	Safety equipment and protective clothing?
<input type="checkbox"/>	Financial and insurance implications?
<input type="checkbox"/>	Crime risk?

<input type="checkbox"/>	Health insurance arrangements?
<input type="checkbox"/>	Emergency procedures?
<input type="checkbox"/>	Transport use?
<input type="checkbox"/>	<p>Travel and accommodation arrangements?</p> <p><i>Agreement has been obtained for use of a room in a neutral psychotherapeutic establishment; thus risk assessments / health and safety standards have been undertaken.</i></p> <p><i>A mutually agreed time for the interview will be organised and written confirmation of this plus location and travel options will be included.</i></p> <p><i>Participants will be reimbursed for all travelling expenses.</i></p> <p><i>My telephone number will be included should there be any concerns or cancellation of the interview by the participant.</i></p>

Important information for retaining evidence of completed risk assessments:

Once the risk assessment is completed and approval gained the supervisor should retain this form and issue a copy of it to the fieldworker participating on the field course/work. In addition the approver must keep a copy of this risk assessment in an appropriate Health and Safety file.

Background Information

Background Information	Code Name	Reference No

Age	
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Ethnicity	Tick	Note
White British		
White Irish		
Other White		
White & Black African		
White & Asian		
Other Mixed		
Asian /Asian British		
Black /Black British Other Ethnic		
Not Stated		

Religion	
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Employment	
-------------------	--

Background Information	Code Name	Reference No

Marital Status	Tick
Single	
Married	
Divorced	
Widowed	

Caring	Note
Own Parent/s	
Spouse's Parent/s	
Husband / Wife / Partner	
Children	
Other	

Alcohol	Note	Estimated Units p/w//p/n
Background Level of consumption		
Consumption on Night of Last Binge		
Frequency of binge nights		

Well-being Indicator	Code Name	Reference No

Personal measures (Circle the appropriate number)

How happy are you usually?

1 2 3 4 5 6 7 8 9 10
 Very unhappy Very happy

How do you feel about the future at the moment?

1 2 3 4 5 6 7 8 9 10
 Not optimistic Very optimistic

How would rate your self-esteem today?

1 2 3 4 5 6 7 8 9 10
 Very Bad Very good

How satisfied are you with your current relationships with people?

1 2 3 4 5 6 7 8 9 10
 Very Unsatisfied Very satisfied

Health

How would you describe your general state of health at the moment?

1 2 3 4 5 6 7 8 9 10
 Very bad Very good

APPENDIX- SIX

Stages of analysis.	Stages of thematic analysis with SEA and Fractions of the Lifeworld embedded within.	Phenomenological steps.
1. Selection of the subtext/segments.	All sections of the transcripts relevant to the research question are assembled and read and re-read utilising the epoché to begin the creation of a new subtext. (See Esin 2011, p108)	Phenomenological Reduction. Epoché, Description, Horizontalisation, Equalization, Verification. (Deurzen 2010, pp 41 - 42).
2. Definition of thematic categories.	Themes emerging from the reading of the transcripts allow the construction of thematic categories of the night out narrative as the new subtext. (See Esin 2011, p108)	
3. Sorting the material into categories.	A return to the original texts allows separate sentences and utterances across the narratives to be assigned to the relevant categories within the subtext narrative so that different parts of narratives are grouped under the defined thematic categories. (See Esin 2011, p108)	
4. SEA analysis.	Sentences and utterances from the categories of the subtext are analysed using SEA to bring out complexity and meaning. (Deurzen van 2011, pp 146 - 149).	Eidetic Reduction. Adumbrations, Wesensschau (grasping essences), Genetic constitution, Universals looked toward. (Deurzen van 2010, pp 41 - 42).
5. Fractions of the lifeworld analysis.	The thematised subtext / SEA analysis are submitted to analysis using the themes of Fractions of the Lifeworld heuristic so as to produce contextual grounding and verification. (See Ashworth, 2003, p 151).	Transcendental reduction (awareness of processing cogito), Solipsism overcome, Horizon of intentionality, Self at point zero. (Deurzen van 2010, pp 41 - 42).
6. Drawing conclusions.	The categories of the subtext as analysed in stages 3, 4 & 5 above are drawn together as meaning and description. (See Esin 2011, p108).	Transcendental subjectivity, personal perspective linked clearly with wider horizon. (Deurzen van, 2010 pp 41 - 42).

APPENDIX SEVEN

Open Coded Thematised Transcript

Key:-

O =Organisation of Night Out.

D =Decision to Go Out.

P = Preparations.

Db = Drinking Before Departing.

Dpt = Departing.

N =Night Out.

G = Going Home.

R = Reflections on Night Out.

Ra = Reflections on Alcohol.

The paragraphs which form this appendix are arranged as a narrative of the night out as can be seen from examination of the key to the coding. Often elements from one theme are found in the same paragraph as elements of other themes and in this case two or more codes are applied to that paragraph. This has been done to maintain the narrative flow as far as possible as the voices of co-researchers.

{§ O}. “ I’m not the one who normally initiates but I’m the same with friendships... I’m never the initiator you know? And if people didn’t come to me, it’s a good thing that they do, because if they didn’t I probably wouldn’t have any friends! Because I wouldn’t be bothered, you know?”

{§O}. “Well our group is made up of I would say professionals. Science teacher, engineer, lecturer, teachers, mostly teachers really. So it’s quite an interesting mix when we do go out together, oh NHS as well. It’s nice to be able to talk to different people and different people bring different things to it. We have kind of like a small nucleus but it does come out to bring other people in from time to time. Everyone’s really welcoming and know each other because there might be people in that don’t join the group that often because they’ve got young families and children. But when they do do we are just a big group of friends.”

{§O}. “I know I’ve got various friends who I know like a night out in town. So er we would I mean it’s always me that kind of orchestrates them. And I like a night out at a weekend because otherwise it’s I’d be sat at home. So I text and say does anybody fancy a night out? To a few people. And usually you get the same ones that come back. Sometimes there might only be one, sometimes there’s two or three. I actually prefer to have more than one. I think if you go out in pairs the situation is different. I’d rather have be in a group than have just two of you. Just the dynamics I think. Depending on who you’re with as well. Because sometime you might choose to go out in twos because you just want some special time with that one person. If they have a bit of a problem with an issue and they need that kind of more intensiveness and they don’t feel comfortable in a group. But other than that it if you’re in a group it’s just that if somebody starts chatting to somebody and there’s only two of you then the other one’s left stood. . . . So ideally for me three or four or five at a push is ideal.”

{§O}. “Usually I only go out socially with Carol . . . she texts me to ask me if I am going out. . . I don’t go out socially with my friends, it’s hers . . .she’ll contact the others and ask them if they want to come out as well.” [4/1 - 13]. She’d also got another friend socially so they’d go

out without us. But usually if Carol says we are going out she'll contact the others and ask them if they want to come out as well. It is the same people and often is us three or four.

"They tend to go out quite regularly but I only join them about once a month. That's enough for me." [/6/15] And we've changed the night because it's normally a Friday night but these last three times it's been a Saturday night. We enjoy; the Saturday we went out we enjoyed it. Carol likes going out when it's races because socially you get a different mix of people. And it's busier and it is usually it's a good night but it depends on if I'm free. Or if I fancy going out. Generally I am free. I mean me and my husband don't go out socially on a weekend. Like a couple of Fridays I've said to Carol about going out and then when I've text her by the time she replied I've thought oh I can't be bothered. I've just; I'm tired from work really, just tired from work. I've said to her if we don't go out, if we don't go out do you fancy a drink round. We don't have to have a drink we could just have a coffee. It's just to get together socially because really we don't go to each other's houses unless we're out socially. And after a certain time the music gets that loud you cannot necessarily talk really properly. Erm; or maybe that's the alcohol really."

{§O}. "E-mail, we usually chat by via, . . . I'm back at erm, studying again now, but erm when we were working, we were all working so we'd all send like, group e-mails and see who's interested in coming out and what's going on and you know. It, it's us I think who initiate things. I suppose I, because I used to work with this girl we might have chatted and said, " Ooh, we've not done anything in a group for ages," then I might send an e-mail or I might just say to Alison, " Do you think, maybe we should talk about organizing a night out with everybody". And then, we'll you know, see what people are interested. . . .the feelers out more to see what the people would do; but we're the ones that say like, " This is what we're going to do, " and get the information back. Sometimes, it may start actually the girls would say, as a group, . . . someone's not been out for ages and then one of us will say, " Oh, we'll try and think of dates when we can do as a group of girls," And then, well . . . " This is what we're planning on doing, who wants to come? "

{§O}{R}. "Well if we haven't got an excuse, ha, for a birthday, because it's usually a birthday or some kind of, it's just a case of what time are we going out so we'll just, you know stay in touch with my friends by phone or you know, if I've seen them at work and just say, "C'mon, shall we go out a week on Saturday? Shall we make that a night out ?" Or, "A week on Friday erm, shall we go out?" you know and you'll get, "Well, I'm working," or "I'm not," you know and we sort of juggle it around our shifts and then that's sort of how we make it. Otherwise, it's a case of, "It's so and so's birthday, right you know, when are we going out to celebrate?"

{§O}. "Well we'll probably start erm at my house,"

{§O}. "A typical night . . . friends to come round and meet at my house.

{§O}. " I'm looking forward to going back out again with my friends and just having a few drinks and a bit of a dance. And just a bit of fun. I think sometimes you can lose yourself in parenting.

{§O}. "I've had the same group of friends erm, since, since I last started university. So that's six years ago now. Erm, more or less and people have been added on to that. So I've met a few people at university that I've stayed friends . . .if it's a big group thing it's often me or my other friend,

Alison who organize things. We probably discuss things between ourselves, you know, what we think we should do. And erm, we tend to organize it. E-mail, we usually chat by via, because until recently I'm back at erm, studying again now, but erm when we were working, we were all working so we'd all send like, group emails and see who's interested in coming out and what's going on and you know. Sometimes, it may start actually the girls would say, as a group, somebody else might say someone's not been out for ages and then one of us will say, " Oh, we'll try and think of dates when we can do as a group of girls,"

{§O}. "It depends on the ; like on Sunday night because there's quite a few of us; two of the girls they're sisters; they discuss it and then they arrange it and then everybody will text, probably morning, saying we're out tonight are you coming? If it's the Saturday one which is more of a regular basis for me because like I say I'm dropping Sundays now. I'm going out more on a Saturday and usually I see X or Y or Z and I just send a text saying do you fancy going out Saturday, or they'll do the same for me. It's usually just by text, or are you going out tonight with your mates and can I join you? Yeah, we just text each other.

9.

4. *{§D}{§O}. "I prepare for it with erm, a mixture of dread and excitement. Ha! Erm, I love the getting ready bit er, but I'm always er, because I'm, I've always kind of got an inner conflict, with I kind of rather stay in, you know? . . . they rely on each other the two sides very much I know it, because I wouldn't be as much a people person if I couldn't re-charge on my own and I'm very much a people person erm people you know, open up to me very easily and feel very comfortable with me...when I'm with somebody I'm with them totally. Erm and if I'm chatting with somebody erm, I'm listening to them and nothing else matters you know and I'm making sure they're feeling heard but I wouldn't be able to do that if I didn't go out and I have a side of me that I re-charge you know?"*

4. *{§D}{§R}. "One or two of the friends that I've gone out with over the years might have gravitated, I mean one of the girls I went out with for a space of time she was going through a bit of a mid life crisis with her marriage and she needed some attention. She was wanting to flirt and would get chatting to people and there was people she would see regularly and she would go off and chat to them for ten or twenty minutes and you'd get other people saying oh who's she chatting to now? And I'd say she's fine she'll be back I've got me eye on her she knows where we're going. Again it's allowing people space in getting their needs met. . . . it's like a development thing isn't it. . . . it's all part of your being out there and growing isn't it. How are you going to grow if you don't get out there and mix? So yeah. I mean I wouldn't say that this makes me grow. It's part of my evolution in so much as I've always gone into town. You see I've, where I live I haven't got a local pub so it's not like I could just nip round the corner and sit in a bar and have a drink with a few locals. That isn't really possible for me, apart from this restaurant that's opened up quite recently."*

3. *{D}{Dpt}. "always, there is a pull for me to not go and to just stay in and not have to switch on the thing that I switch on , you know the social face..."*

4. *{§D} "I feel I should because it would be really easy for me to erm, kind of, be quite solitary... a real, you know, pull, towards a much more solitary erm, way of life but I feel I, because I, another part of my personality, I know I should-it's good for me to get out to meet friends and to, so there's always the conflict when I'm heading out for a night out."*

9. {§D}{N}. *"I always know I'm going to go out, so... If I'm not going out I will have said no, before the day or whatever... I never just kind of cancel on anyone. So I always know or I kind of get a feeling for it for where I'm at and if there's a night out happening on Saturday and say it's Wednesday or Thursday, and people are texting saying, "Are you up for it?" I'll know then, "Yep, I'm definitely up for a night out," erm, that night will come and there's still that pull but I will have already have made that decision days before that I'm going to go out. Whereas if I'm not in a good place and I'm just not feeling, if I'm tired or I'm not bothered you know, I would have said "No, I'm not up for it," before the night."*

5. {§D}{§Db}{N}{R}. *"I probably feel more authentic oh, bloody hell, staying in, in my own company... Yeah in my own company. I crave my own company. Dan goes away quite regularly with the lads erm down to his folks so I'll have a week once a month on my own and erm I crave it and I can't get rid of them fast enough when it comes you know, and I miss them like mad towards the end but I do flick a switch to my family, my boys, you know I flick a switch and I'm not going to think about them and I just bury myself in my own world with a bottle of red. I watch some old favourite movies that I watch over and over again and it's my space and I don't want the phone to ring. In fact I hate phones, I hate the sound of phones ringing- "Who's intruding on my world now," you know, the sound of a text, even normal days not just when Dan's away. On a normal day the sound of a text to my phone is, "oh they want to do coffee," but I answer the text and I'll go and have coffee and I'll go and have a growing experience doing the coffee. I'm out in the world I know it's good for me, I know I should encourage myself out in the world and I'll come back the better for it. You know, I've brought my friendships along further and it's just good for me but I always, my inclination is to, not."*

6. {§D}. *"I feel a lot more content being at home. Being in; not having a hangover; not worrying about what to wear; not looking at all the idiots in town that are getting drunk. And I know I'm being completely hypocritical because I enjoy it when I do it and it's been a big part of my life. . . . I just feel like I've kind of grown up a little bit."*

7. {§D}. *" Sometimes in the past I have kind of reacted against it a little bit. Not wanted to go out. But when I've gone out I've been absolutely fine. And that's maybe because I want a night in or I don't want to get hammered or whatever. At that point in my life. But the mood is generally one of optimism and positivity you know. I think I've got a very positive social group and alcohol doesn't necessarily act as it has done. I mean one of our group members for years used to get very very melancholy on alcohol. . . . partner . . . died in a bit of a blunder at the hospital. So for years may cry or have a go at one of us or, I mean Bill for example, he might you know, It [alcohol] would act a depressant But in the main, it did take . . . some time to get out of that and we had to develop strategies of dealing with it from comforting to ignoring to taking meth just to bringing him out of herself."*

8. {§O}{§D} §R}. *"In town you're kind of anonymous. Well we do wear different hats at different times and going into town is a release of the week. I like to do it on a weekend because it frees me from the kind of almost like the constraints of being mum, being professional and being there for everybody else. It's like this is my night for me. Even though there still is that element of watching out for your mates and that. Depending on who you've got with you sometimes you feel freer than others. And that's what I say some nights aren't as good. Like if we were going on an organised work night out and sometimes with these things you get a political thing. "If she's going I'm not." And so you kind of tend to do your people watching and watching for the political dynamics flaring up. I don't find them nights half as much; I feel like I'm a bit on edge on those kind of nights. But if I'm with friend that I feel comfortable with, they might be totally different ends of the spectrum where one might be quite outgoing and another inward and one quite flirty but if I know; it's that thing, I suppose*

it's like a control thing isn't it. But you feel that you've got that element of control and that freedom of control; that and they know what I'm like and they accept me as I am. And that's a very important thing that they; when we are out I can be a bit of a wild-child and be accepted for it. In most cases and if they don't I don't care anyway."

10. $\{ \$O \}$. *"I have two different kinds of nights out, mainly it's to socialize. I go out with friends because I have two groups of friends. One group of friends goes out every Sunday. We get together and there will be about ten to fifteen of us. Obviously as we're getting a bit older now it's dropped off a little bit. They are in quite serious relationships or married and obviously it's an age factor as well. And then the other group of friends I go out with is more go out have fun laugh joke chat. It's not as serious shall I put it that way. When I get together with the big group it's more chatting and asking what we've been doing the last few weeks and then as I say I have another side where it's a fun thing. . . . this Sunday I went out with the girls I haven't seen since October and it was very quiet in town because it was Sunday. That's how we get chance to have a little chat and catch up on things. Like I say two groups of friends, different types of friends. . . . If I say I went out with my Saturday night friends it's obviously a different scene all together. It's more busy, more people come up to you and chat. We're also we're single. Well we're in relationships but not serious ones at the moment but it's like a single background."*

11. $\{ \$O \} \{ \$D \} \{ \$R \}$. *"There's been the odd occasion where I've stayed out later and I think that's why I go out, not go out as regular because if I go out regularly I get bored really early and I want to come home earlier. Whereas, if I go out less, and it might not be monthly, it might be every six weeks, then I will enjoy myself more because it's one-off."*

4. $\{ \$D \} \{ \$R \}$. *"I'll go out and get absolutely hammered [after having the baby] because my body not used to it so I'll have two or three drinks like I did after S and I'll be hammered but I can remember having a really really good night after I'd had S maybe she was about three months old and it was the first time that I'd got to go out really. And going out and meeting up with the gang and just having a brilliant night and I remember them being really happy that I was out and me being really happy that I was out. But Dan was at home because he had to have her and I remember stumbling in and just the baby in the carry cot at the bottom because he was looking after her and she was on the floor and like I'm sleeping here. And he was trying to get me to bed, tried to get me to bed about three times and every time I wouldn't and in the end I just passed out on the rug in front of the baby. I woke up with a massively bad fat head and thinking oh my God! What have I done? But I had a great night. And I love seeing people and I just love that."*

2.

$\{ \$O \}$. *So we used to go out socially weekly then. But I mean if we go out now; we actually did go out Saturday. We went to city hall to see a group. But generally no. He's a Rovers fan so that's what's wrong he'd love me to go but I won't go So no we don't really.*

3.

$\{ \$D \}$. *I find with my situation at the moment because I've not been very well and I've been down in the dumps and a bit low basically worrying about money that I do find it hard to relax when I am out. So after a couple of drinks you do tend to let your guard down a little bit and have a bit more fun and enjoy it. Like I say when I first go out I'm usually tense and worked up*

4.

$\{ \$P \} \{ N \} \{ G \}$. *"getting ready is all about how erm, sexy I can look to the opposite sex... It's all, not just the opposite sex, you know, to the friends as well... "Am I going to look sexier than A or B? . . . here's hoping. "Let's not over do that and," ha, you know? Erm, I like to go subtle, ha. So it's fun. It's loads of fun but the desire for me is that moment I walk into the*

room and it's a, "I have arrived! Here I am!" You know? Egotistical, kind of above them, ha! that's the buzz I get when I'm getting ready. It's like kind of waiting and you know, practising in the mirror, you know sort of, "Am I ready? Am I ready to arrive?" and it's like, "HI." It's like making an entrance, you know? So that's the fun of getting ready"

5.

{§P}{N}{§R}. "Definitely. Er, it feels powerful in a way that I certainly wouldn't feel walking into the Co-op, if I went for a packet of biscuits now! But, that's the whole dressed up thing wearing the you know, paint erm, and I don't wear a lot of make-up really even you know? Yeah, there is, there is a real feeling of power in it erm and now I am aware that this might be, you know, a lot in my own head but I like to erm, I like to believe I can turn heads when I walk into a room dolled up and that's a nice feeling, you know. About power . . . if men, what matters is they will look at me and think, "Wow! She's sexy." With a woman it's much more kind of a status thing..."

6.

{§P}{§R}. "With the women, yeah it's, yeah there's a bit of competition there, you know? Definitely a bit of competition. With certain people. Not all. But then I guess I don't expect from the ones I say, 'not all,' it sounds like I expect to win all the time, win the competition all the time, ha! So certain others, it would be like, erm, "Oh, she gets the prize tonight," you know? That kind of thing. . . .You know, "Damn."

7.

{§P}{§R}. ". . . it's not even so much about looking sexy with the men. It is of course, about looking sexy, but it's more, looking attractive. Being attractive, you know? I'd much rather be seen to be very attractive than very sexy; because to me, sexy, as is the kind of cliché sexy look, I don't like it at all...obvious, sexy thing, that's not how I want to come across at all. In fact I really enjoy that I don't and that I look different to the clichéd, you know woman on the town because I don't dress like that.

8.

{§P}. "I tend to wear a lot of dark colours. And erm, I'll usually wear something to show my figure off as much as I can without them seeing my lumps and bumps, which there are a lot now. Twin-skin. Twin-skin, that's what I call it, because I've got twins. But before I had kids, I had a great bod, and I just used to wear clothes to show off my body all the time erm, but now it's kind of a version of that. I don't have as good a body as I used to. So I wear dark colours, slimmer, I'll often wear like long, black silky trousers with high heeled boots...I could even wear like you know, some sort of polo neck top with that. It's not about showing skin. It's not about showing cleavage. I don't go for that at all. I don't like to show cleavage erm, a streamlined kind of thing. Boots. High boots are very important because that helps with the power feeling... And how I stand as well, I, I like, I carry myself. Shoulders back, you know, high boots on and I'm very aware of my stance, you know. So it's definitely this power thing you know?"

8.

5.{§P}. "... er, the hair. I'll also curl my hair because that's yeah, that's kind of cutesy. That's just occurred to me now and in my head now, I see that as kind of cute. Curls. When I say the power thing, I certainly don't mean unapproachable kind of thing in that sort of way... I don't mean that at all because I'm extremely approachable as a person when I'm on the town you know erm, because people will approach me. I obviously come across as open, you know... it's a nice feeling of being powerful when you're dressed up and commanding attention."

8.

2. {§P}{N}. "...it's something that has changed a lot in the last kind of couple of years. I used to be known for dressing in really really risky outfits. I used to love my short skirts, love my see through tops, I used to love to dress really provocatively. I loved that whole kind of process of getting ready putting my makeup on doing my hair looking great good. And I liked

the fact that I looked good. And of course I was the youngest in this group. . . I think it was just a bit of an ego boost because like wow what are you wearing today? My God you know. And I used to you know kind of get those little positive strokes from my kind of group about what I wore. . . It, that's changed. (Laughs loud). Because I don't have the figure for that any more and I'm getting older and it's just not appropriate for me to wear anything like I used to. So I dress a lot more conservatively now."

3. {§P}{§R}. *"I just think my life's taken a different focus and it's about me being a mum now. And that's where I get the main amount of joy and pleasure from my life. It's just overwhelming that whole kind of mother emotion whereas this before, I derived quite a lot of pleasure from looking good; going out; having that fulfillment and that ritual and those friends and those nights out and stuff. And now I don't find the same amount of fulfillment and pleasure in it because I've got something that's just so much more. The outfits I'd wear now? I'd probably wear you know a nice pair of trousers, a low cut top, a push kind of bra on you know. Maximise cleavage that type of thing. So I'd still feel feminine but there's no way I still wear the little dresses and things I used to wear. Anyway where I used to have to tape certain things up so they wouldn't fall out and stuff. Or little cat suits or things like that I wouldn't wear that now."*

2. {§P}{N}{G}. *"I tend to dress for comfort. Because I'm; when you're out dancing your feet can kill by the end of the night. I'm not a one for wearing like high shoes or anything so I tend to wear trousers. I tend to wear trousers a lot anyway. So I'd wear a lot of black but I still bling it up I've got a jacket with like diamante and things so it's still dressed up. . . . I put make-up on and you do your hair and sort of jewellery and stuff but you know. . . . it's that look good feel good factor isn't it. Looking nice. I always go down; it's one of those things I have like a routine, I always go down stairs and say to the kids "Do I look alright then?" And my youngest son now says yeah mum you look great, not even looking away from the computer, not even looked. (Laughs). But he says "You always look alright". So again it's that thing but you just want to check because sometimes when you're out, I mean, well it's a common thing that they say 'Do you think she's looked in a mirror before she's come out like that?' Because some people do dress. In town you see it all. You see kind of like big women with like bits hanging out and things. And you think have they looked in a mirror and seen what they're like; how disgusting that looks. Because it is totally inappropriate some of the stuff that people wear. So I like to think that I dress appropriate. There's things that I'd wear to town that I wouldn't wear to a local pub for instance. But I don't dress-up in dresses. The other two girls that were with me this week they had dresses on and they wear high shoes but they haven't got a problem with their feet like I have. At the end of the night I could carry on until two o'clock dancing where they are like "Oh I'm going home my feet are killing me." And I think oh I haven't got that problem. But that's their choice isn't it. You make a bit of an effort don't you. I mean one of the other girls she's said "what are you wearing;". I said it doesn't matter what I'm wearing you wear; I mean I'm a big believer in you wear what you feel comfortable in. You don't have to compete with anybody or. I mean Sue always dresses up she always puts a dress on and she loves to dress up and have matching shoes and handbag and things. That's her choice to do that. She doesn't expect it of me and I don't feel any different that she's dressed up and I'm not. Because I feel comfortable as I am so there's me that's kind of dressed down her that's dressed up you dress as you want it'll be absolutely fine. You know I'm not the kind of woman that judges other people hell what you got that on for. And for all you see people that's inappropriate it's not usually me that leads that because I kind of just try not to sort of bitch really. Except perhaps about that woman that was. And yet you know she was enjoying herself. There were some men there that was enjoying it too. It's whatever rocks the boat isn't it live and let live."*

3. {§P}. “ . . . it depends on weather, I mean obviously whether it’s warm. I like to wear dresses and sandals. If it’s just like a casual night I like to wear a pair of jeans and a pair of boots. I like either but I am funny when I’m going out I do like to look nice. . . . with my work I’ve always had to wear suits and ties and high heels and things like that so. To me that’s always been a part of my lifestyle so going out I do like to look nice. I wouldn’t go far without my makeup, I would never go to town drinking without my makeup on. I have to have my makeup. I just change roles. You know it’s like; well obviously I wear it with my job but I don’t wear it all the time on my job, but I would never go to town with no makeup on. At home you wouldn’t even get me over the door. Going round the shops it wouldn’t bother me but if I was going drinking unless everything looks right I’ll not go. . . . sometimes my group of friends say something well we all do about each other and sometimes people I meet like casual acquaintances will say something. Haven’t seen you for a long time you’re looking great and stuff like that. And sometimes just people we bump into and stuff. I think if you’re wearing a pair of jeans and boots or just a sweater it’s for a quiet night. What I call quiet night or an afternoon session. But I think if you’re going out; we were always on a Saturday night you were always made to get dressed-up. People don’t seem to do that much any more. They don’t make as much effort. Yet when I’ve gone on the racing scene obviously it’s a different sort of thing. You’ve got all the men in suits and shirts and ties and women in the high heeled shoes we can’t walk in any more and tight dresses. Everything is different and it’s more colourful. And colours are important in town. Instead of being in black all the time. If I’m trying to get out of my dowdy mood I try and wear. As I’ve been older I wear more colours. I wear a lot of black obviously in the winter because black looks good in the winter and you can’t go out in something bright like pink or whatever. But it depends on the time of year as far as what I’m wearing. I never wear owt short. I wear dresses past the knee. Yeah. I’m too big to wear owt tight anyway. And I’m busty but sometimes I do wear low’ish but not revealing too much. Because they’re too big already. (Laughs). I also find that because I’m on the busty side too many men approach me. Because, I’ve always said, I can go out in a polo neck jumper and be absolutely covered from head to toe but they always seem to come up and somebody will say something. On that side.”

4. {§P} {§Db}. Usually, I don’t wear the same things but I’ve put weight on so I’m a bit restricted. I do wear dresses I don’t wear trousers. That’s because of my shape wise but I prefer to wear dresses. I tend to wear black I often wear black a lot. Just because that appears to be the clothes I’ve got at the moment. I do like sparkly things but that’s probably left to jewellery really. I’m not a big bracelet fan if I wear a watch I don’t feel I can wear two things on each arm it just doesn’t look right it looks bulky to me, but, but I’m quite quick at half an hour, three quarters of an hour perhaps an hour if I took a long time but usually. I mean I’d often usually watch TV have something to eat and then I might look at getting ready maybe about quarter past seven. We usually are going out for eight o’clock. So if we’re going out for eight o’clock and he’s taking us then we’ll probably leave sometimes I am late but usually that’s because I can’t find something that I need. A shoe or a handbag or jewellery or. So I don’t necessarily I don’t prepare beforehand; sometimes I try on and see what I want to wear but generally I think oh well I’ll wear that; if it’s a cold night I might well have worn the same dress the last two times I’ve been out. Some clothes I wouldn’t wear in town and some shoes I wouldn’t wear in town. I’m a bit funny about shoes. Carol wears the same things because she wants comfortable wise but I don’t want to ruin some of the shoes I wouldn’t wear they’re not suitable for around town. Because they’re nice shoes and I wouldn’t want to ruin them. If they’re sequined; I mean I have worn some silver ones that I’ve ; they’ve got wet outside and it’s scuffed the toe on and they’re damaged now and I couldn’t wear them. No, No. I mean they’re good shoes. I’ve got quite a lot of shoes. But I have to wear something that’s comfortable for dancing in and I’ve had a problem with one of my feet and since I’ve put the weight on and I’ve done the last lot of walking erm I’ve had a problem with this foot

so I've had to buy some larger shoes. I've had to wear a size bigger. So you could even say that my outfits are designed around my shoes but if I wear black then it's owt. After a certain time people can't even see your feet anyway when it's getting busy. So usually I'll have a shower getting ready put my make-up on."

5. {§P}{N}{§R}. "There's something nice in getting dressed up to go out. I wouldn't say we get really dressed up erm, as I might have done when I was younger. Which I suppose, I don't know...less provocatively. . . . But I wouldn't say at the time it was done on purpose. It was just a, a fashion that I suppose you'd followed in your age group. Do you know what I mean...? I feel I, we dress up to look nice, now erm, but I don't think we make quite as much effort. I'm not saying all women my age do that in fact when I go out I'm sometimes underdressed but sometimes we don't...I don't, we don't put the effort in that some people do but it's still nice to wear something different to jeans and your flat shoes... I might wear erm, a dress, that I would probably be able to maybe dress down as well so it's a smart, casual dress. But, if I wore that with heels then it makes me feel a little bit nicer, a bit more dressed up. I probably don't wear heels as much because they're uncomfortable and not practical for work purposes or what have you, but if I'm not going to be walking much then it's okay... probably spend a bit more time and effort putting make-up on, doing my hair, erm... there's a distinction. On a night out, in the evening, I would dress up and I suppose that come from, I suppose it's a peer pressure in a way but, I'm not thinking, " Ooh, other people are dressing nicely so I have to," but it's just what you do. You walk into a bar and everybody is, has made the effort. So it's kind of just what comes part and parcel when you're thinking; it's programmed into you I suppose, already. Erm..."

5. {§P}. "I always try to look a bit trendy. I don't like to go out looking frumpy, er so when, when I was younger, you plan for going out for a week. You're off to the shop to buy something but, it's the latest you know, but now I maybes think about it in the day and I think, "Oh, what am I going to wear tonight?" and try and visualize what I've got in my wardrobe that I could put together. I'll get about three things out and think, "Yes, yes, no," or just "That's it. That's what I'm putting on occasions or... Well I would like to think I was sort of classy-sexy, ha! I would erm, yeah I would sort of er I still like to sort of wear, sort of erm, things that are in fashion, do you know what I mean? And I feel as if I look good in, do you know what I mean? . . . I like to get dressed up if I'm going somewhere erm, if I'm going to a party I do like to get erm. . . .High shoes and; I still feel sometimes, like I'm sixteen, do you know what I mean and like, "Hey, I'm out!" A complete contrast? And then it's nice if you get a compliment do you know what I mean, So I do sort of get, it definitely boosts your confidence and what have you, you know? A couple of layers of make-up on and hopefully the wrinkles are not showing too much but erm... I must admit I don't usually feel much older than nineteen, ha! Then you just sort of look at yourself, a lot of days I feel like that anyway."

2. {§P} {§R}. " I wouldn't want to sort of go into a pub and be not the best I can be really because I wouldn't want sort of [deleted for confidentiality] to come in and say, "Did you see Abie? God, doesn't she look a mess?" I'd rather them say, "Abie scrubs up alright." You know what I mean? I'd rather have that reaction than, so I am very, a lot more than I used to be. I think that's as I've got older; I still want to feel that I can, mmm. I don't say I worry about it too much but I am er, when you look in the mirror and you haven't got any make-up on, you see the years coming on and you just think, so, but then I think, "No, I do what I'm doing at my age, and er, I can still look alright when I go out." I sort of feel good about myself that way even when I get to sixty I'm hoping that er, I can still sort of go out to wherever social I'm going and feel that you know, I'm still looking alright for my age...I don't want to go out looking twenty-one and I certainly don't want to go out looking all tits and arse, do you know what I mean? Like you do when you're twenty... You either you know, the

rule is, if you're over you know, you either have a longer skirt and a lower top or you have a short skirt and a longer top, ha. Do you know what I mean? So it's a case of I do know how to dress, I don't try to erm."

3. {§P} {§Db}. "I usually have quite a bit to organise, the kids and all that before I go out. Er; I have a bath, put makeup on get dressed may or may or have a drink while I'm getting ready. I like to feel fresh and and have my hair up and that looking nice and doing my makeup. And normally will have decided beforehand what I'm going to wear. So I'll feel comfortable and attractive when I go out. So yeah the preparation I actually enjoy getting ready to go out, that's part of the evening out for me. . . . if I'm honest with you I enjoy it as the much as the girls for a drink meeting up with the girls at one or other's house first; because we have a laugh and a giggle and let our hair down after a busy week. So that, I probably enjoy that aspect of it more because we can interact more whereas when we're in town it's quite busy; it can be noisy. We can get split off into small groups. But we can all be together in the one house."

4. {§P}. "the last time I went out, I wore like a knitted dress, which was quite fitted, with dark tights and boots and a bag but it covers everything up but it's, it's that style at the moment that's quite figure-hugging but not to the point where it looks ridiculous but then I wore a jacket over it so erm, yeah..."

5. {R} {§P}. "...depending on who I'm out with as well depends on how you are. If I went like on a works night out and there's people from work that impacts on how you behave. . . . Well sometimes you just feel more comfortable to be yourself don't you. If for instance we were out with students they see me, I'm the oldest one in the department, so they would see me as you know as being fifty something and like who does she think she is. But they also kind of know me as being a bit, what shall I say? That Abie's wild when she goes out. I think because they see you in a professional capacity they don't expect you've got this kind of side to you because you're dead sensible and dead calm and in control at work. . . . Oh they all know that. I mean and younger ones maybe wouldn't choose to go out with me because they again go to the young pubs. And there's one or two of them that are what I call poseurs they wouldn't like my kind of bit mad and daft behaviour. Because you know it kind of lowers their image they just like to stand and look pretty in their kind of full regalia kind of thing. And I want to have fun. (Laughs). I might show them up. I mean it's a bit like your kids doesn't it you know about embarrassing me doing stuff like that. . . . No I don't think so. I mean now that they're old enough to come out with me and like I say they do meet me in town for a drink, I think that what they perceive as could have been threatening they recognise now it's not because they're in the same culture and it is just being out having a laugh.

9. {§P}. "women are funny like that, you know? I would hope, hope. . . . No, I wouldn't give a damn actually whether I got comments or not. Well, you need the approval I suppose. You need approval. And my friends are like that you know? They wouldn't hold back, they'd be, "Wow you look fantastic," if you did you know? So erm, when you ask if I would expect, well yeah, I suppose so, you know that's what we do for each other... Well I, on the same hand, if a woman looks better than me, I'll totally go, "Wow!" You know? And sometimes I'll even say, "You win tonight."

{§P}{§Db}. "Sometimes dependent on if I've not been rushed after I've come home from work and it's as if time's been really slow sometimes I might have a drink while I'm getting ready. Because I know that I will stop so if I do have a drink at home it just means I'll buy less when I get out there. So sometimes if I've got loads of time I might think I'll have a drink

just while I'm sat there watching the television before I get ready. I'll have my glass of wine or vodka."

{§P} {§Dpt}. "we'll probably just have a beer each or something like that or while I'm getting dressed have a glass a wine and then erm, we probably go and meet our friends in a bar. Er, I've got a mixed group of friends, girls and boys...and we will probably stay there for a good couple of hours really. Probably a bit longer and then maybe go on elsewhere to another bar. And then another bar or we'll probably have erm, a few drinks in each."

2. *{Dpt}. "It probably would be about half seven/eight. The reason for that is because of people working and it's mid-week so to get people home. People aren't usually able to get back home before six so to get them out again, it gives them a bit of time. So that's the reason for that. If, in the summer we were going to go out drinking in the day, which I think we probably do prefer to do actually, in the summertime, because you can have a barbecue and things later on in the evenings and that's what that would often lead to erm, we'd probably meet up at around about twoish, I would say. [And that would go on until] next morning. Well that. Well that, that's the problem, I suppose, in a way from the amount of alcohol you might drink but that then would probably go back to then, well probably wouldn't, well definitely wouldn't, drink wine because I just, I wouldn't want to drink wine for that amount of time. I'd be too drunk and I wouldn't feel very well. So I would drink probably beer then."*

3. *{§O} {§Dpt}. "six, five or six. They tend to go out quite regularly but I only join them about once a month. That's enough for me. Ahem; We have a laugh and a giggle and we catch up on where we're all at in our lives. There can be often a lot of conversations around, although I don't tend to do that; but I've noticed that what they can tend to do, some more than others is talk about what's going on with the kids. What's going on in their lives, what's going on in their relationships. I tend to be not one of the ones that's more that's more forthcoming with my private stuff they tend to want to instigate finding out a bit more information. And I'll, I'll give what I want to but I tend to be quite private quite. I like to have a laugh with them and a giggle and things; things like that. . . . husbands or partners tend to drop people off wherever we're going to be having a drink together... There seems to be the random texts erm, "Going out Friday, did you want to join us?" and it will either be yay or nay. I've realized now, nine times out of ten, I probably don't go out with them but I enjoy the, you know the odd occasion with them..."*

4. *{§Dpt}. "a real drive to just get out and have the fun, you know . . . ? I love heading out on the town."*

5. *{§Db} {§Dpt}. "have one drink together erm, buzz, buzz, buzz. Who's going to be there? Where we going to go? Er, very briefly or I usually, I don't like to drink without food so I usually have a bite...To eat. Like a little tapas or whatever erm and then, jump into a taxi erm, usually hailed by me sticking my leg out and doing that to make the girls laugh and make the taxi driver go... "Ere we go." And then head into the town centre..."*

6. *{Dpt} {§N}. "I am always hoping, to[go] where the people are that we know and there's a big group and there's a bit of a buzz er, whereas some of the girls I'm with, it's more about the bar you know they just want to go to this bar, that bar and it's like for no reason. I don't really know why and I don't understand why anyone would want to go out just to drink at a bar and not talk to anyone and not you know, not have a reason to go to that place that they're meeting someone there or you know there's something happening or a*

band's even, that would do...so that always frustrates me because I just want to go straight to the socialising..."

7. {Db} {Dpt}. *"there's a solid gang of about maybe five or six of us that would regularly go out on a Saturday night. Erm; so the night would start at our house because we live centrally and we would start by having a few drinks at ours because obviously it was cheaper."*

8. {§P} {§Dpt}. *"I would be drinking vodka with a diet coke. . . . I would probably have only maybe a double and I might have two or three of them before I go out."*

9. {Dpt}. *"probably spend about an hour or an hour and a half at ours because it's a chance to talk as well. Because once you get into town you kind of lose that because of the noise and the chaos and everything. . . . then wander down to one of the quieter pubs to start, something maybe like the GW or WS again because the drinks are cheaper"*

10. {Dpt}. *" it's usually eight o'clock we meet. At the GW. And (laughs) and off we go. So and then I mean if we're meeting at eight and some people can't get in until half eight that's a fairly good place to meet because the drinks are fairly cheap in there and we always stand at the same place. It's funny that we stand and with the same routine people know where to find you and we go in and meet up there and move on. . . . Never go out until about eight or nine. Because a lot of people today now they don't use town as much, they go out later today. So obviously you can go out as late as you want and stay out all night drinking if you want to. We go out between eight and nine o'clock . . .you can talk to that many people and not feel guilty or worked up or anything about. It's basically to go out and have some fun. Time-wise it would also vary on when we end the night depending on how good a time we're having."*

11. {§Dpt}. *"Carol and I meet in the GW between eight and half past and so we usually maybe have one or two drinks in there, we just stand around chatting and catching up on what's happened when we haven't seen each other."*

12. [§Dpt] {§R}. *"Giddy, do you know what I mean? You know that sort of giddy feeling that you; it's funny, I suddenly get thirsty, whereas I mean if I was at eight o'clock and I'm at home, I wouldn't sort of feel the need, "Oh, I'm thirsty, I'll have a drink." But if you go out suddenly you're sort of you know, you're thirsty for a drink. That's something...I don't know, it's a bit weird, but. I do notice now, well I do know, that if I've had probably about four er, four or five, like if I have more than that, I'll be bad."*

13. {§Dpt} {§N}. *"We tend to go to GW and then we used to go to FP because it would be open by then but we've started going up to what's now called the GY. So we go up to GY, very rare we go to DM; though it depends in the summer we have done. And then usually go to FP and then we say between BS and NF. We swop between the two. It depends on what time; if it's too early to go down to NF then we'll start in BS. . . . But sometimes music wise you need to be in the right place at the right time. . . . We usually have one drink and move on but sometimes if you're chatting to somebody, or the music's OK and then we'll stay and have another one. And then we can move back to between the two."*

14. {§Dpt} *"Or I'll meet up at friends or they'll come round here and we'll have a drink before we go out. Then we normally get a taxi and go into town. There'll usually be taxis ordered... One or two to take us into town and we'll get dropped off in town and one of the things that this particular group of girls tend to do is have a route of pubs that they go to*

which is one of the reasons why I don't tend to go out with them regularly because if I did that every week, I would get totally bored but for the, for the odd occasion, I'm okay with it."

15. {§N} *"Usually about eight o'clock. I would say it's more social, there's more interaction. If you sit down and you're in settees then it's difficult then to find out what's happening over at the other side, you know the girls talking on the other side of the coffee table, if you know what I mean... So, if we sit 'round, stand 'round one of the, the tall tables... I prefer myself, to do that because they're nearly all in a bit more close proximity, you know, and you can sort of chat amongst yourselves. Again, it's just what's been happening with us erm... with knowing some people in there as well, there's always somebody that you know, so you, you veer off to sort of have a chat with somebody else . . . You know with my job, erm and erm, I know the age group that go in there. In RR, we're going over to the local, as I say, because it's all been done out and again it's really nice, it's very nice now it's erm, nice settees to sit around and just comfortable. A nice atmosphere, again, slightly older people and you're not getting the usual sort of, you know... likely to see people that I know. . . . if we were having more to drink then we might go to DM. Which is then when you can't suddenly chat because that's a, it's very busy, very loud. . . . then there's erm, the one opposite- LK- or... Or even maybes nip down to NF... Er, very narrow, very squashed erm. But the music's sort of all seventies, eighties, so it's usually sort of you know... I don't mind having a you know erm, a sort of a singalong to, you know, you know, so long as it's not Mama Mia! Ha. Erm, but er, but yeah, you're usually sort of in the mood then for maybes having a little bit of a dance to a song or something if there's any room but erm, but you know we'll probably have one in there and then, you know, maybes go back to RR or something and just have a sort of sedate hour!"*

16. {±N} *"DM then they'll move to er the GY, I think, and then erm there's, there's different ones that they go to and I can't even remember them... it's almost like and then they'll go to the GW, it's almost like they start at the top of town generally and wind their way down erm... it's very busy in DM so we'll stand around, around the bar area or away from the bar area. Some of my friends know a lot of people that they see every week because some of them go every week so they'll stop and meet and chat with men or women and erm, I, I might recognize some people that I know and we'll stop and have a chat. There might be a few other people join us when we're out so some people that probably live on another side of town will arrange to meet us in a different bar... the last time we went out we went to GW and we sat down, we sat down in one of the little table areas and er, er just had a chat really..."*

17. {§N}. *"It depends on probably on what they are saying to me. I mean as far as my boobs are concerned because it's happened that much over the last few years and people aren't scared to say something about you any more, then it doesn't bother me. If they said something about my big backside I'd probably get upset about it. (Laughs). . . . I went out with my Sunday girlfriends and one of them is always on a diet and she's always complaining about her weight. And she's about; she was about size twelve to fourteen so to me she's thin. Then last time I saw her she'd gone down to about size eight. And then all she would talk about is 'I need to lose more weight; I need to lose more weight.' It doesn't exactly make somebody my size feel very good. So that knocked me. I felt like I weighed forty stone. You know. When you've got somebody; because usually it's when you've had a drink and you haven't seen each other that people start saying things and then sometimes you can go on a high and you can go on a low with drink. And if someone's on about their weight all the time it makes me feel a bit inferior or ; because I'm the biggest of the group as well. . . . I'm always conscious of my weight. Always when I go out. Erm ; some people might go out and think they're not very slim or not very pretty or whatever but mine's always been a weight*

issue. Yet there's only me that worries about it. When other people come they'll say oh you've got a nice figure' or 'you're curvy' or voluptuous they use all different words now but it's how you feel in yourself, or how somebody has made you feel. You know if a bloke came up and said something then you'd probably be alright with it. But when you've got a girlfriend saying and she's going on about your weight. Or going on about her weight and she's stick thin it's like tipping the scales. Yeah nobody holds anything back. Sometimes when people drink they don't realise they can be hurting people. . . . Where normally when everybody just goes out and they haven't had a drink nothing's said. So a lot of things are said in drink. And I think sometimes you're a bit more daring. To open your mouth when you've had a drink."

18. {§N} "I notice when they wear too much make-up! Notice when they're overdressed, what I think is well not too dressed up, too, "dolloed," up I suppose. That's only because we don't dress like that. . . . it just looks a bit odd. Yeah I do know. I suppose I think, " How can, how can they be bothered?" But it's all, it's a bit fake looking, often, you know? The, a lot of women if I nip to the bar we go to in the summer, say I went there in the evening and the area that it's in has quite a lot of, you know, bleached blonde, extensions, nails look which is not what we dress like, so you notice but on the other hand I also do notice what other women wear. If they look nice erm, I might notice a dress or something and I think, " That's a nice dress... extremities erm, if somebody was bright orange, bleached blonde hair and I might say. Erm, you know, bright orange from their tan and loads of make-up. I might then say, " Have you seen her?" just because they probably stand out. erm, males will comment, " Have you seen that lady's dress? It's really nice, isn't it? " You do notice."

19. {§N} " . . .the chatting it's very important I would say. I would say that's probably one of the, well, again, unless we've specifically decided to go somewhere when certain people are on- a DJ or a band or something- and then we go in to watch them and then the music would be too loud. It wouldn't be about talking then it would be about dancing to the music."

20. {§N}. "when we're out together the main focus seems to be that it's the female company that we're out for. It doesn't generally seem to be about going out on the pull or anything like that because we're all in relationships of varying descriptions so that doesn't tend to be what the focus is for, it's not for going out to meet somebody because in my experience you're not going to meet much in Doncaster town. I know that sounds really judgemental, doesn't it but I'm sure, I, I know when I first came to Doncaster because I used to live in Hampshire and one of the girls I go out with now was my hairdresser and she invited me to go out with them and I can remember looking 'round and thinking, "This is like a cattle-market." Having lived in Hampshire, and I remember I came home with her on the last bus, I don't do that now, we'll stay and we'll get a taxi together, yeah"

21. {§N}. "And just the way some of them seem to dress! It's almost like, I think they forget how old they are and I think there's a certain point where you get in your life where you think, "Well, I think I need to..., "

22. {N}{R}. "let me just try and describe what I mean. Just kind of makes me feel er, if I'm chatting to a guy er, or usually a group of guys, like the other night I was out and erm, I was kind of doing the tables, you know, I was "sharing the love," ha, you know? And I sat down at a group of, there was a group of about ten guys and two women and er, the women might as not well have been there for all they, you know, contributed. I don't know what they made of me but I sat down and erm, I knew one of the guys really well and I didn't really know anyone else but basically, this will be interesting to you, I basically took command of the table you know? I sort of with my friend Kevin and he was beside me and I was like, "So

who is this?" You know and he'd introduce me and I'd say, "I'm Sam, nice to meet you," and make sure I don't come across like the Queen, you know it's like... This sounds so like, "Who does she think she is?" Ha! And then I basically, within, within minutes I was the focus of attention and everyone was wanting my attention and they'd tell their funny stories with me in mind you know, to make me laugh and really was the focus of attention and erm, you know, people getting up and saying, "I see you've no drink. Would you like a drink," and all this and erm it was so funny because Kev turned to me at one point and one guy said, "Oh would you like a drink?" and I said, "That'd be lovely," and Kev turned to me and mumbled in my ear, he goes, "Oh, how you play them," he says! Ha. And I said, "I don't!" I said, "Do I???"

23. {\$N}. *"example, one of the guys I met at the table, this would, this would have been a study this night out I had, erm one of the guys had a very well-to-do accent and I just kept, this is my style, I just said, "Wow! Are you really posh?" You know? I was like, "Are your parents posh?" You know? "Are they wealthy?" And like I don't do the small talk, I just get straight into the you know, and people seem to let me. I get away with a lot of cheeky questions, you know? Because he answered and had a laugh about it, do you know what I mean? So it is contactful in that way if that's what you mean. I go straight in and I like to relate intimately, really intimately with people... [that's part of the night out for me] Oh god, yeah. For me, yeah, that's the whole thing of a night out is to meet people, chat to people that I've never met before erm, like to me the worst kind of night out is three girls together and that's it... And go around from bar to bar. Bang, bang, bang, like, I will just look for someone to get to know, I'll get around. Male or female... Yeah. Yeah. You know I'll go to the loo and I'll strike up conversations in the toilet, you know- "Where you going next?" and you know er, "Gosh, I love your hair," and try, so for me that is the whole thing of a night out... It's contact and relating, you know?"*

24. {\$N}. *"... you know happy buzz or, I don't know how you say it but erm...adrenalin,"*

25. {\$N}. *"I like to break down the barriers immediately you know? Like I don't go for the small talk at all, you know?"*

26. {\$N}. *"I had really contradictory feelings about it. Sometimes I was fine I liked it. I kind of liked the looks or the little comments or anything like that because there's part of your ego that just thinks good I'm attractive to the opposite sex. And you kind of like that. Sometimes I didn't at all because men would be over familiar or really try and grab your bum or make really inappropriate comments, or sort of just be really really sleazy and not let you pass and stuff and that side of it I didn't like. So I had contradictory kind of feelings about it. Depending on how drunk I was generally; if I was really drunk I'd just tell them to f off put their hands back."*

27. {\$N}. *"I like it to be busy the busier it is then in some of those pubs like NF it gets absolutely packed. I kind of like it like that, I don't know what it is. It's kind of cosy and safe to me. ... that's just my perception because you're not almost exposed to people who will look at you. Well I don't know. It's I don't know hm the situation in town is there's; again it's the concept I suppose of people being on the pull isn't it. And you see the same people in the same pubs and there's always been a bit of a; I suppose it was years and years ago when I was younger it was when we used to go out drinking it was women would dance on the dance floor and the men would stand around and it would be like a cattle market type scenario. And there's still that kind of feeling that when you walk in sometimes to NF it's a very long thin pub. If it's not busy you walk in and you can see men looking, looking at you. Looking you up*

and down at you. It's almost like you're on parade. It's like a walk of shame. (Laughs). Well not a walk of shame it might be a walk of oh look at her. And of course that's your personal perception of yourself. So erm I like it when it's busier so you can[hide??] out, you're mingled. But that's just me because I don't like being like the centre of attention if you know what I mean. I'd rather be in the crowd than be a single person."

28. {§N}. "All the time. I find the young ones are the worst for that. Obviously when we were growing up you were set your standards and you didn't do that sort of thing and it was drilled into you. You wouldn't swear at anybody older than yourself and you always call them Mr and Mrs but the young ones chase the blokes now or vice versa. And it's like everybody's up for it. I suppose it's my standards. I always think I'm worth more than a one night stand. (Laughs)."

29. {§N} "I think I am quite a bit intimidating I would think. . . I am sometimes especially if people know me and know what, my job but yeah, I mean you get the odd-and you just think, "Oh, I don't think so!" Do you know what I mean? Ha. But erm... I don't find that a problem at all. No, I'm not er, I'm a pretty confident person really, I can er... Or if somebody came up and said, "Can I buy you a drink?" I would say, "I don't think so because if you bought me a drink you'd have to bring five, all of us a drink." Do you know what I mean? I would laugh it off. Something like that and er, and there has been the odd occasion when I've had a guy say, "Well, yeah, I'll buy you all a drink," do you know what I mean and then you're not committed then because I don't like taking a drink off anybody really. I think if you take a drink off somebody then they probably want your time for ten minutes or fifteen minutes... Erm, I wouldn't sort of, you know what I mean? I, I hardly ever accept a drink off anybody. I'd rather just have my own drink and chat to them for five minutes or whatever it is and then, "Bye," type of thing, you know, "We're going! Bye," ha, sort of thing, do you know what I mean..."

30. {§N}{§R}. "if you go out with a man, I don't know, there's something quite juvenile about it because it's, it's almost like reverting back to the days when we were erm, younger, and we have a giggle and erm, to me, to me as well it's about maintaining relationships. I think it's really important to maintain relationships and although I might not see them from one week to the next, apart from the odd text, the odd one might call in for a coffee, to me it just feels important to maintain a female core of friends away from all the other different roles that I have..."

31. {§P}{N} "sometimes you try places and you think I don't feel right in here. You feel out of place don't you at some places if it's full of youngsters. And I've even had people come up to me and sort of saying, should, one bloke once got me really annoyed. He came up to me and said "Shouldn't you be playing bingo somewhere." And I said 'should you not just be turning around and walking away now'. (Laughs) And you want to get a life. It's that thing about I must be too old to be in here or all my friends must look younger or that kind of thing. But then that was his ignorance wasn't it. Because somebody said to me what did he say to you and I said he's just a prat. And I kind of wouldn't let it get to me because you look round and there's other people that's older than me. I mean if anything maybe I don't dress as kind of modern when I go out. You can dress up but I dress appropriate for my age."

32. {§N} {§R}. "I can talk to anybody I want but I would never overstep that mark. I must admit when I haven't been in a relationship because I was on my own quite a few years I did have two one night stands. (Laughs). erm. But I wouldn't say it did anything for me. So it's not something where I think I have to go out and pull somebody and take somebody home. It wouldn't appeal to me. It's not me. . . . I don't think you're going to meet the right person

by going into town. . . . Because usually a lot of people that do go out are usually married or in relationships. And it depends what you're looking for and I think if you are looking for a relationship you wouldn't normally get it in town. [If I wanted a relationship] I'd go drinking out of town. Maybe a small quiet pub. It's obviously not as noisy, and we can sit and chat you might have background music on but you can still talk to people. Sometimes they'll put karaokes on so you can have a sing along or whatever that way. But I think you've got more chance of meeting somebody in that sort of pub than you have in town. If you're looking for a relationship I don't think you'd get one, well I've been on my own seventeen years off and on so obviously I know. But I've gone to a couple of pubs and met people and met them for a few weeks and got to like them and then obviously it's gone further. But if it's just a sex thing I can get that in Donny. You can pick somebody up. Anybody can have a one night stand in town if they wanted one.

33. {N} "I prefer older men to younger men and my mates say oh you should be trying a younger man. Anyway I did want sex one night so I went with a younger bloke but it didn't do anything for me. It's like mothering somebody. I don't want to be a teacher. (Laughs). Been there done that. I want to learn myself."

34. {N} "If you see people you know and obviously over the years of going into town there is lots of people that you know. And I know lots of people because I know lots of people through my work. I know lots of people from my past from my husband. You know I see people that he worked with, his friends and people come up and speak and things. And it's like just social really. In some of the pubs you can't hear a word they're saying and you know but that don't matter it's some the fact that you're seeing people and some people you just get to know from seeing them in town every week. There's people will acknowledge you because they know you from being in town. Erm"

35. {§N}. "It also builds my confidence back up again. As well. I mean if you've had a knock like I've had quite a few it's a confidence thing. And that's probably why I'm on my guard when I first go out. And when I do start relaxing I get my confidence back again and I think ah well maybe I'm not getting too old for this and then really I can relax and I can socialize. In fact it's a trust thing as well. How I like to get to know somebody. Obviously I get on better with the ones I've known over the years even though there's never been anything in it. I feel like I can trust them though; over the years they've, because I've socialized with them they are more like friends. Even though it's only hello how are you are you OK I've not seen you for a long time. Yeah I lack confidence and it gives me my confidence back. It makes me feel better about myself."

36. {§Dpt} {§N}. "we try to mix it. If there are new pubs we try the new pubs to see what they're like. But we do have a tendency to stick to more or less same ones because we know that our age-group is in there. [Some pubs cater for those who are] too young. I wouldn't mind going in and just having one if I was out with a group of girls and if some of them are young then obviously you mix it so everybody is happy. But if I am going out with people my own age I like to mix with people my own age."

37. {§N}. "Erm, so at that point in the night, I'll hope she's hooking up and if she's not hooking up with them then I think, "Okay, I'll see how the night's going to go." And that's fine- make the most of it. Noisy bars, noisy bars and then a club or somewhere to dance. So get to the somewhere to dance and er usually the wine, you know, I've had my fill I'm not going to have any more by then and er, I hit the dance floor. That's then my entertainment..."

38. $\{\$Dpt\}\{N\}$. “So it varies a little bit but what we tend to do is find go to the pubs where there’s people of our age. Because in town there’s pubs for the youngsters and pubs for the older people. It’s like, I think there’s a different route for different people and different age groups. I mean my sons, well they do come and meet me occasionally but they say oh do we have to come to FP; it’s full of old ones in FP and not for us. Obviously you go where you feel comfortable don’t you. So we tend to go from the GW maybe across to D there’s a pub called The GY I’d say we sometimes go in there which is a bit more of what I’d call a men’s, drinking men’s pub it’s not a trendy pub and then we go down to FP, a jig in there. A bit of eighties music. Sandra who I go out with she loves Motown and Soul and if they have got that on you can’t get her out of there sometimes. And while we’re dancing we have another two or three drinks. And then we move around to either BS or NF and we tend to sort of jump between the two. Then because they’re dancing and open late and you don’t have to pay to get in that sort of thing we begrudge paying to get into a pub.”

39. $\{\$N\}$ “it’s a little bit different now again because as we’ve got older, we tend to like to talk a lot now! Whereas in the past you just go out and your sort of main aim is just to have a drink and have a bit of a dance and you’re not really you know you’ll sort of catch up some other time because you can’t really listen anyway but now it’s more we tend to go to quieter pubs so there’s not as loud music so that we can actually all have a catch up on what’s happening with families and erm...”

40. $\{\$N\}$. “We start out at the beginning of the night more chatty and catching up, what’s been going on in the week what’s been going on with relationships and all that kind of stuff. And then by the time you get into FP when it’s noisy you can’t talk a lot so it’s more about getting up and dancing and it leads then to like; or dancing and sort of seeing people. People watching like, people watching, bitching a bit you know. (Laughs). And like look at her, look at him.”

41. $\{\$N\}$. “at the moment we are tending to start at CR, I don’t know if you... Because you know what music’s going to be playing and there’s seating It’s a friendly space there and we can all meet there and it’s accessible and we, er....And we can chat and... it’s a nice atmosphere as well if you know what I mean...”

42. $\{\$D\}\{\$Dpt\}\{\$N\}$. “We chat about things, you erm start to feel merry with the alcohol er, which for me always makes me chat to strangers... Mind you, I don’t need alcohol to chat to strangers, I’m in a bar so erm... Mind you, I wouldn’t have as much fun if I didn’t have the alcohol...Because everyone’s doing it you know, the alcohol is definitely fun, you know? Er, it makes you cheekier you know I suppose, so erm yeah, then go out to the smoking area and have a sneaky smoke because I’m not supposed to smoke ever. It’s more fun out there because you can hear... the chat”

43. $\{\$N\}$. “just try and make the most of it if you know, I’ll always look for a way of some entertainment, you know? What I will do is, I’ll look and look and look, and I’ll think, “Who do I think looks like the most interesting person in this place?” And I see if I can spot them and er if I see someone, I’ll literally just go and, go and talk to them. It’s all about the talking for me...In one of those bars where you can’t hear anything like drinking sheds you know, nightmare for me. Absolute nightmare, it makes me want to go home.”

44. $\{\$Dpt\}\{\$N\}$. “those older pubs that are quiet and that has a mix of people and you can hear what’s being said, you know, it’s not about the music. I don’t go out for music either although I love to dance, . . . there’s loads of bars in town erm, there’s a few regular ones we’ll go to but there’s often ones, I haven’t been to them all yet, but yeah, there’s a few

regular sort of spots but there are loads so it wouldn't be the same one every time, sometimes start in the GW because it's cheaper. Then do another bar maybe, then at that point I'll know whether or not we're going to be hooking up with anyone. You see the problem for me is that they are much more my friend's friends. A kind of gang you know? And they're my conduit to all the craic and strangers and everything because it's nice to have a bit of a circle erm, but they're not my, I moved over here and they're kind of erm, that whole gang that we tend to go out with are friends of my friend. So unless she's hooking up with them I can't really say, "I'll see you later I'm going off to meet your friends," you know...? I'm kind of stuck in that way erm, I have started to go out without her to her friends but I couldn't really split off, only when she's like sort of not erm, what I mean is, if she's not out I have often joined her friends just as me and they're kind of bring me into the fold in my own right, you know, but I couldn't ever split up from her and leave her and go and meet her friends, do you know what I mean?"

45. {\$N} "even if there's no one on it, I'll be the only one on it...Yeah, ha! I'm the party starter of the dance floors often, you know. Probably be erm, after midnight. The dancing and the music is wonderful erm it's, if I've decided that dancing is the theme tonight, it's not going to be chatting it's going to be dancing, then erm I, I absolutely love dancing. I love it er, it's a real sort of expression of erm, who I am or who I am enjoying being that night, you know? I'm very er, rhythmical er so I'm quite a good dancer and I'm er usually the person giving it the most on the dance floor...I feel very free, you know? Erm, so I'll dance with my arms and my shoulders and my legs and all over the place and er, er I feel totally, I wouldn't say un-selfconscious because I'm very aware of being watched, you know? I don't give a damn, you know? Although it's important to be watched, you know? Ha! Because I am so egotistical, ha! What more do you want? But yeah, the dancing..."

46. {\$N}. "What's nice?" I suppose it's just erm, affirming yeah. That I'm worth watching... Which you know, is probably again related to the insecure side of me, you know? But having said that, I don't feel at all, I don't feel insecure when I'm dancing...Free and feeling my body move and people watching. I need space. Definitely. I move all up and down and around. I don't stay in a little spot or the handbag- I don't bring a handbag out on the town with me, you know? I hate to be erm, lumbered with a coat even, you know, so... I just like to go, my hands go free. Totally free on the dance floor. I dance with a sort of huge smile on my face so erm, I feel real pleasure and oneness with the music and erm, I wouldn't quite call it euphoria but you know, definitely...a little touch of that, you know? Really enjoying moving my body to the music. And I'm totally feeling the music as well, you know? It's almost like a routine to the music you know, it's like a, I'm not just flinging my arms around you know? It's like I'm doing a dance routine..."

47. {\$N}. "it's just winging it but erm the lyrics as well...Oh, the music's pretty often shit, you know? But the odd gem will come on and if the music's really awful, I won't bother, if it's just, "Thud, thud, thud," I'm not going to bother but there are some nice bars. Types of music? Oh yes. The odd place, like my favourite type of music to dance is Motown. Motown comes on and oh...Oh I'm just lost. You'll never get me off the floor and er, I'll burn a lot of calories dancing you know? It's definitely a work out."

48. {\$N}. "around about ten or half past ten eleven o'clock at which point we'd all be getting pretty merry at that point and some of us might want to dance and so we'd head off to (BS) where we would probably do large jugs of vodka and Red Bull. And we'd stay there for quite a while and dance very stupidly and conversation kind of goes out of the window a little bit at that point. And we'd just have a bit of a laugh and a bit of a banter. From BS there would be a bit of an argument about where to go next but we'd most likely end up in TT for one before we kind of went to the late late night pubs."

49. {\$N}. *"I like cheese; something like you can dance to something you can just have a laugh to you know. Like dirty dancing; grease mega mixes, Abba, anything just really bad and cheesy and stuff. And that's why BS is really good because at that stage we are all really quite happy from having quite a lot to drink and we have the vodka and Red Bull which gives you that added kick of energy and stuff like that. So we're always in a pretty good mood when we are in BS. I think that sometimes the night takes a bit of a turn after BS and it's not as good."*

50. {\$N}. *"We do we have our own routine (laughs). I don't know if others have routines but certainly for our group it's something I've been aware of for a while and we sometimes try and break out of that routine and say let's try and find somewhere new or let's go somewhere different. But then we always end up falling back into the same kind of pattern. There's kind of a ritual about it."*

51. {\$N}{\$R}. *"I've been out and danced sober whilst pregnant. And erm; but its not the same. I don't think you initiate it as quickly; it's a little bit more forced. I do think that alcohol does help you gain a little bit more confidence in that way. Because you just don't care. You get to the point where you don't really care about how you look. And I think you are always a bit self conscious when you've not had a drink of dancing. And I think I'm quite a confident person and I will go out and I will dance but it's a lot easier if I've had a drink."*

52. {\$N}{\$R}. *"I think alcohol kind of just takes the edge off it [tension] and because it takes the edge off everybody else it creates an environment where you're more suited to dancing. Whereas you feel that you stick out a little bit. I mean I've stood and danced sober when I've been out and I've danced and I've had fun. But it's different when I've had a few drinks down you. I think it's like a bit of a social lubrication isn't it and people are less inhibited and people let themselves go and let themselves go a bit more."*

53. {\$N}{\$R}. *"I've only been out once and stayed sober . . . then I've sat in BS for example and last Saturday was our Christmas do and we went into town after we left the restaurant we went into BS and we were like sardines and it was really really unpleasant. Really unpleasant. I saw within five minutes three fights; three incidents in BS. Erm people who were just absolutely hammered and responded badly to each other. And it wasn't a nice place to be at all. If I'd have had a few to drink I might have noticed it but I wouldn't have felt the same about it. Because I'd have had a few and I'd go back to the safety of my friends and we'd, you know, just make the best of things. And have a laugh. But because I was sober and it was quite intimidating and lot of drunken people around and lots of physical kind of threats being made to people I did notice it and it wasn't nice."*

54. {\$N}{\$R}. *"I've gone out before and I've not had a drink but I don't enjoy it as much. I don't think you get your party mood like everybody else or you're like watching the time and thinking I'm ready for home now. Especially if you've got the car with you. So I try not to go out and just have a coke and take my car if I can help it. I would rather go out and have a proper drink. That to me is part of going out. That's the fun part. The socialising. You're going out for a laugh and a joke you can leave all the serious stuff at home. (Laughs)."*

55. {\$G}{\$N}{\$R}. *"I've been sober in a club . . . And I've sat there and thought get me out of here. This place is hell. I hate it. I can't, I can't, that's why we do it at eleven o'clock as a group because all my friends feel like that. They feel rightly or wrongly you know that some of the people that go into it you have to be drunk to kind of enjoy it a little bit because you get quite a mix and some of them. I don't know how to phrase this nicely. Er. A little wild"*

a little unpleasant. A little mad I guess. And I suppose we look exactly the same to other people when we're in there but we all agree you don't go into BS till elevenish. You don't go in before then because you're not drunk enough."

56. $\{\$N\}\{\$Ra\}$. *"I'd have a couple of double vodkas before I even went out. I'd go to GW and have another double vodka so that's three I'd go to WS probably and that I'd have another double vodka and we might have a mini jug between us. So that's four. Then when we get into BS I'd have a quarter of a jug of vodka and Red Bull. That's got ten vodkas in it so that's another double. Five, six. I'd probably well I might not get on in TT because I might be a bit merry so I might have water or I might have a Sambuca or two. To get my energies going. And same with WA. I don't maybe drink a lot when I get there maybe water and another Sambuca."*

57. $\{\$N\}$. *I think it's just experience of not wanting to wake up with a massively fat head. So sometimes we do drink water in between drinks. And it's just trying to be sensible about it. Toward the end of the night sometimes I don't. Sometimes I don't have any water at all and I just stay on the booze. But sometimes I will because I'll realise. It's something that kicks in I think from years of going out drinking. Erm. It depends how drunk you are. If I'm really really drunk I'm; I won't probably have water I just won't think about it. If I still have a level of consciousness I think I'd better have some water otherwise I'm going to be feeling crappy in the morning. Or I'll shift to Sambuca. I don't want any more vodka; because that will just give me that little kick that I need. A little sugar kick and a bit more alcohol and it'll keep me going. So there is something conscious going on there. And I think it's just from experience of going out."*

58. $\{\$N\}$. *"There used to be quite a lot of people that you kind of used to run into in town. People that you knew friend of friends or people that would be at certain pubs at certain times every week. You could guarantee on seeing them. Or you'd kind of see some crazy people; people that you'd notice every week. In certain pubs you know the ones that kind of sat rocking by the fruit machine or whatever. And I'd think oh God they're in again and they might not be with anyone ever. But they're there. See, you do see certain characters and you do see certain people that you know and I have a tendency to bump into the same type of workmates. The ones that; you know the ones that go out to the ones that don't. So yeah that used to be something that used to be quite common in fact."*

59. $\{\$N\}\{\$R\} [\$Ra]$. *"... were quite happy to dance with each other. Or well one of the girls that went out with us on Saturday she's not as; she's a bit more shy I think she doesn't dance as easily. But it kind of doesn't matter; she just stood at the side of the dance floor and stood and watched. And I mean she texted a couple of times and said "oh I wish I could relax and let myself go a bit more like you and Sandra do." But it it's kind of it doesn't matter does it if she feels comfortable standing there maybe in time when she gets braver she will be able to or when she's had another couple of drinks. I mean everybody does their own thing I mean I've got a friend who I do go out with and she can sometimes make you drink. And what she will do is bring you doubles back and when I've asked for a single and at the end of the night you're saying I don't want anymore I've had enough and she'll bring back and say oh go on just have another one. And I kind of, I mean I still go out with her but er I would never do that to anybody else because I respect peoples' limits and if they don't want a drink they don't want a drink do they. If people wanted to come out and never have a drink and be sober that's their choice and it's everyone to their own isn't it. ... It loosens your inhibitions. Dancing; I wouldn't dream of dancing stone cold sober. And I think because it's that time of night that you think that everybody else has had a drink so they're not going to care. It is it just kind of makes your whole experience. . ."*

60. {\$N}{\$R}. “Yeah well it depends as well on your mood when you go out doesn’t it because like sometimes I don’t want to; I don’t feel up to it if you like. And other times I feel quieter and sometimes I feel full of the devil. It’s almost like I’m going to have a good time tonight. It’s really neat and it depends on who you’re with as well. Because if you’ve got somebody you think is going to condemn you; I went out a couple of week ago with a girl who is actually quite shy; on my own and I was really full of the devil and it wasn’t the girl I normally go out with. Erm; I erm I really enjoyed it and she said to me “oh you know it’s just great being out having fun and that kind of encouraged me I suppose to let loose a bit more whereas erm the girl that erm that I went out another weekend with this bloke asked me to dance and he was a wild dancer; was he dressed up in fancy dress; but he was from Barnsley and he was throwing me about like. And this girl, who I normally dance with in FP who does all this Motown stuff, she said to me afterwards, “You don’t dance like that with me what were you doing?” And I thought ohh do I see a bit of jealousy. I didn’t have any choice he was just grabbing hold of me and like throwing me about. And you just think well just go for it. If he’s being an idiot I’ll just be an idiot with him. And anyhow I quite enjoyed it because sometimes you need that bringing out don’t you. And so I did.”

61. {\$N}. “ . . .after a couple of drinks you do tend to let your guard down a little bit and have a bit more fun and enjoy it. Like I say when I first go out I’m usually tense and worked up. basically when I first go out usually we just sit and chat about what we’ve done during the day and one thing and another. But I find that as the night goes on you have a tendency to chat to more people. Might have a bit of a laugh and a dance with them. If I haven’t seen somebody for ages they’re usually a few pecks of the cheeks here and there. It’s basically chatting.”

62. {\$N}{\$Ra}. “I’m a bit standoffish when they’re complete strangers though. Because I’m shy when I’m out to what I am when I am at home. I don’t know if it’s a comfort zone thing or what. But when I get out at first I am on my guard until the night goes on and then I’ll have a laugh and a joke. But if I find it’s getting a bit too serious then I start backing off again. . . . I’ve been going to town for that many years obviously I know a lot of people and a lot of faces. They come up and give me a little kiss on the cheek and I might have a little dance with them or whatever. . . .both sexes. Like I say once I’ve had a few drinks and let my guard down it’s just trying to drop my guard and let people approach me. But the drink does help. (Laughs). It does help.”

63. {\$N} “When we went out on Saturday my son came in with all his workmates; the one that was just recently married; and one of his workmates, he’s a bit of a wild-child I think; he came up ah Amy and kind of gave me a hug and stuff and I said I’m getting you up on the dance-floor in a minute. And of course I did it partly to embarrass my son and he said oh mum don’t show me up these are my workmates. But that’s why but that’s why I; I said oh you’re in FP we’re having fun come on we’re having a good time get up. I’m saying this Lenny come on come and dance with me and he was like throwing me about.[my son] kept looking at me and going (scowling) so I did it all the more. I thought this is my pub my night out. I am doing I as well as you are and I don’t care. And they kind of like it the kids do quite like me being like I am I think. It’s just when I well I wouldn’t do it inappropriately. It’s just a bit of fun isn’t it. And it is; to me going out into town is fun that’s all it is. If it started feeling pressured or I started feeling threatened in any way then I wouldn’t do it.”

64. {\$N}{\$R}. “And I met up with her early on and she kind of said “Well what does a night out mean for you?” And I said just a bit of fun and things and she said well you know I don’t call it a good night out unless I take somebody back. Well that was her choice to do that

and I only went out with her a couple of times because it made me feel very uncomfortable and threatened. Because what I said earlier about being left on your own when there's two of you; you're kind of just left stood there. In fact the second time I went out with her I left. Because I just thought why am I here, I'm just superfluous to requirements. She was off chatting; flirting; obviously and on the dance floor at every opportunity. And I just felt like a spare part to be honest. So I felt I was being used and so I went. You feel very vulnerable, you're exposed aren't you. Because your; if you've got somebody to talk to you don't even notice in some ways those around you. Unless you choose to look. But when you're stood on your own somewhere and your mate's off with somebody else you're kind of a bit 'well what am I doing now' so what do you do you just stand and drink really. I don't know it's not the same. Different if you know somebody's gone to the toilet and they're coming back. But again as the night sort of unfolds and you start thinking you know this isn't really good for me what am I getting out of this."

65. {§N}. "*. . . on Saturday night what happened was there was this these two women stood quite close to us in NF and they were an absolute disgrace because one woman was massive and I mean, I shouldn't talk because I'm not stick thin myself but she was massive. And she had these massive boobs and she had this blouse on and she was undoing her blouse and really exposing herself. And you know you're like stood thinking hah, God how embarrassing is that and she wasn't anything to write home about. And she had this other mate that was very butch looking but then there were these blokes that were kind of going over but then again it's just the people watching thing of what you see. (inaudible section of a second or so) and different behaviours. She was having a good time I think but she looked absolutely haggard. And it was us watching kind of her and these blokes were obviously watching (little laugh) as well and I that's how we got talking interacting and talking and got to be with these blokes. Because of somebody else behaviour really. And then it turned out when we got chatting to them and one of them was a joiner and I've just had me bedroom needs fitting and I was saying oh have you got a card can you give me your card. Do you think I might get you to come round and give me a quote. Then I got chatting to his mate and just sort of talking with him about, I think actually his intentions because he he bought me a drink but he kept saying you know can I come back to your place tonight. And I went no. Erm, I said you've got a wedding ring on, you're married. He said it doesn't mean that I'm happily married. I said I don't care. But you know I don't do things like that. (Quietly) I don't take anybody home. . . . he was actually quite a nice guy. He was a banker I think he was actually an alright guy. Maybe, he didn't look like a regular town person, er, he had like trousers and a proper jacket which was different a bit, kind of old fashioned in town. Because lots now just wear shirts and stuff and I wouldn't have said that him or his mate were regular town people. I think they just came into town on a night out and he did say to me are you out next week I might see you. And if I saw him again I might speak to him and I'm not saying that after seeing him in and around town a few times that I wouldn't say you know do you want to meet up out of town kind of thing. I have had relationships with people I have met in town but never from a one night stand and never from taking anybody back because I just wouldn't do that. First of all because I've got kids. The other thing is the; it's the localised reputation thing you know. For all [South Yorkshire] is quite a big town there's still the same people you see in the same pubs and I just think if you kind of start that behaviour then I'm not saying what they would think but it's just not something that I would do. But I don't knock anybody else if that's what they want to do. And they want to risk putting their reputation on the line if you know what I mean. And that's, that's fine. If I do it then obviously I've got my kids to consider first and foremost. You know it's their moralistic rules and regulations at home. And I would be much more discreet where it wouldn't come back and bite me later. I mean because of the work I do and the profession that I hold there's all sorts of that sort of thing that's involved in it. And that, well I'll play away from home if I want to play. (Laughs)."*

66. {\$G}{\$R}. “I’m sociable anyway. But the sociability maybe changes and loosens a little bit. . . . I suppose some of my inhibitions of this kind of thing of like I said about dancing. . . . That’s that’s again that’s your inhibitions isn’t it the image that you kind of attempt to portray and the wild-child that’s within me that gets let loose now and again. Yeah. I think that’s why I like town because I feel that I can; that there’s a lot of other people that’s like minded. There’s a lot of people worse than me but it allows me to kind of let some of it out.”

67. {N}{\$R}. “Now I’m single it’s kind of more real it’s more vulnerable it’s more, more well maybe more dangerous because you know there’s something could happen. I don’t even make eye contact and if somebody comes and; the other thing is you get older when you do get chatted up if it’s somebody younger; on Saturday there was some young lads when we went into BC and one started to run his hand through my hair. And they had like anoraks on they had obviously been out somewhere they had been to Leeds football club somewhere out of town and were passing through I think. But they were only young they were about thirty and of course you’re straightaway thinking are they they were having a laugh and we joined in and had a laugh with them. But when they started coming on a bit more thicker and wanting to like dance and get closer and stuff you think they’re just taking the mickey here. They’re just kind of like winding me up. Then I don’t want to know because it gets a bit too are they coming on and why would a thirty year old want to come on to a fifty year old. And I just think they were taking the mickey. I mean they might not be they might just be having a laugh but I’ll go so far but then you just feel like they’re getting a bit like a bit attached or; the week before when I’d gone out I got dancing with a bloke from the races. The races had been on and there were some lads in there from Barnsley. And we were dancing and stuff and this bloke was putting his arms round me like pulling me close and stuff and then all his mates started to move and he’s like saying are you coming with us? Are you going to and I say where you going and they were going to a lap dancing bar. And I said I’m not going to a lap dancing bar. And he said there’s women in there come with us come with us. And I thought no because he has obviously become attached if you know what I mean and I said no if you come down to Fifteen later we might see you later. So if you see people and they move on that way but I didn’t want to leave I wouldn’t have gone because you become a part of their party then and you’re attached aren’t you. . . . And because of the friend I’m out with kind of have an unspoken rule that the people I do go out with that you we all go home together.”

68. {\$N}{\$R}. “I don’t go out to harm anybody and I’ve never ever in all the time I’ve been in town, when people say oh [South yorkshire] a bit of a dangerous place and there’s always trouble. I’ve never ever ever been caught up in any sort of aggressive behaviour. I’m not saying it hasn’t come to us with different friends that we’ve not encountered it but I’ve wriggled away and been able to walk away from it because I’m not aggressive back. And you know I just think if people come on with a bit of a thing like you’re pushing; Oh I’m sorry. And say I didn’t even realise; there’s ways to deal with it isn’t there. One or two people I’ve been out with, one of the girls from work, well there’s two of them actually, that when you go out I think are; I’m on my metal with them because they’re sort of “Don’t know what they’re pushing at.” And you think oh God don’t get into any difficulties and trouble. I mean they don’t mean it in a malicious way it’s just that how they are. But for me that’s likely to get you provocative drinking sort of behaviour. . . . If we see, sometimes you can sense, there’s like a gut feeling, you can sense something brewing or sometimes you see things and I’m away. I’m off like a shot. (Laughs). You don’t see me for dust! No, no I don’t, you don’t need it do you. I mean the bouncers are soon in and sort it out anyway. I don’t get involved. It’s my night out I’m enjoying it I don’t want to get involved in anybody’s troubles.”

69. {N} *"I'd been racing and then out for the night. I had a little dress on past the knee and it was up to there. So it shows your shape and because I'm hippy I have to be careful with my clothes. Anyway this bloke said to me, and they'd had quite a bit to drink; you've got fantastic breasts and I said oh thank you very much. And they were a bit, er they were probably in their late fifties, and this one said I've been dying to say she's got nice tits. So you get different sorts of people and one person said 'you can't say that'. I said oh you're alright it doesn't matter. So this man said you really really have got great breasts. So I said, 'well they did cost me six grand'. He said really and I said yes. Then he said well they've done a right good job on them. And then I said 'yeah I was ever so pleased when I had them reduced.' And they just looked and didn't know what to say. Once I went to town and this bloke came up and he was younger he would be in his thirties, and he just came up and said 'you know I'm sorry for looking at you but your breasts are beautiful.' And I said 'they cost me four thousand' and he said 'they've done a good job on them they look so real can I have fifty pence worth and have a touch.' (Laughs). One bloke just came up one day and grabbed me and I slapped him on the back of his head. And he turned around and said 'I'm sorry but they looked too good and I just couldn't go past without giving them a squeeze.' At first I didn't like it because if I want to be noticed I want to be noticed for my face and not for anything else except personality. You can't hide them much more than with a bloody polo neck jumper can you. Then as I've got older I've got to know how to answer them back now. And it will depend on the people as much as anything. If it's the young ones I'll say they cost me a lot of money and then; yet I reversed the role the other week because the situation was different I told them I'd had them reduced. They did not know what to say. And then everybody burst out laughing it was so funny."*

70. {§R}. *"I also think it's the company you're with. If I went to town. I've seen a big girl about twenty stone dancing having a laugh, having a joke and being really really bubbly and all the men gave her loads of attention. Who wants to talk to a miserable bugger nobody. The idea is to go out and have a nice time."*

71. {§N}. *"Dancing. I love dancing. Yeah I love Motown. Motown music. If that's on I could dance all night I could dance on my own. I don't care if I'm on my own or what. I love Motown. I like pubs that are busy but I don't like them too busy where I'm spilling my beer all over my clothes. I like to drink my beer not spill it. (Little laugh)."*

72. {§N}. *"we actually watched it this Sunday. There weren't a lot of people out and there was a doorman on one of the pubs and a girl hit him. A young girl. And she kept coming back and a lad came up and they were provoking him to hit back. But obviously his job is involved at the end of the day because there's all cameras up that street. And he never hit any of them, but it did take a long time for the police to come. To me with CCTV they should have been there more or less straight away. Because something nasty could have happened."*

73. {§N}{§R}. *"In the first pub quite a lot of chatter really. And it was a Saturday which is a bit more fun in that there's people who were dressing up so it's a lot of hen do's or people dress up in groups. So I like people watching. So I can't say that I can particularly see people that I know. And unless I've got a bit of dutch courage I won't tend to go out and speak to somebody unless they say hello to me. Sometimes I have I can be the extreme. But generally it's just watching people. I'm not a fashion conscious person but I do like looking at girls and seeing what they're wearing. I like looking at shoes and like later on you can't see what they're like. Yeah well what you do is bitch about them don't you. Because I mean in the summer there was some very large girls and my legs are terrible and I just wouldn't."*

74. {\$N}. *"I mean on one of these three occasions we went out with Bev. Bev was talking to a man and then when Bev left Carol was talking to the same man. And he was married and she was kissing him and the man's saying what are you doing that for. I couldn't see the point because I know a lot that's behind the scenes. Since and prior to her husband death about her and men. You see I do know a lot of that. Hm. Well I'll tell her off. I'll say what are you doing. He says he's not after a relationship and he's got a wedding ring on his hand he's married. I mean; but you can go out socially and people can pay you compliments, it generally doesn't happen but, it's nice but it depends on who's giving it. And it depends how comfortable you feel. Now there has been incidents whereby we have been out socially and I'll say BS . . . it's called in town and it's quite a small place. Now Bev didn't understand why I was like I was. If we were in a social mix and there was blokes round us and being a bit loud and want to put their arm round you and things like that. Well I move away and I, move away from the situation. And they don't see anything wrong in that. Carol knows what I'm like so Carol knew why and it basically because this is a wig and I didn't want it knocking off. I've got alopecia and I don't want it knocking off. I don't want I don't want anything; so if anybody comes near me I get apprehensive that they might knock it off. So I won't have anybody coming near me. So if anybody's wanting to dance with me or twizzle me round or anything like that I won't do it I'll back off. And the man who Carol knows BB he's nice. He's a nice bloke really gentle, but his friend I think he's called Jack, erm he's a strange man an absolutely strange man. He was like touchy one minute and won't bother the next. Now he went and pulled my hair. And er. It didn't come off but he pulled it and I wasn't happy at all. Now BB knew and I got quite upset that he; I actually was upset about it. So the next time when we were out I wouldn't have anything to do with him. It was BB that apologized for his friend, his friend was very rude. And I just thought would you do something like that. You're going out socially and mature people round town would you really be pulling people's hair. It's not a just done thing really."*

75. {\$N}. *"I do prefer when they do motown. They'll do a good block of motown so you can guarantee I'll be on the dance floor for a bit, . . . I tend to find I prefer downstairs. [Dancefloor] I think there's more space downstairs there's two dance floors downstairs and there is more space. Whereas upstairs there's is a dance floor we never go over onto that bit we tend to dance where we're stood where people are. Now when it's busy you're a bit more cramped really. . . . I don't mind it being cramped. If you've had a drink you don't mind it but if I've not had a drink it bugs me."*

76. {\$N}{\$R}. *"Erm, a night out means, for me is, get together with, erm, with the girls especially if we haven't been able to catch up. Erm, it's a little bit different now again because as we've got older, we tend to like to talk a lot now! Whereas in the past you just go out and your sort of main aim is just to have a drink and have a bit of a dance and you're not really you know you'll sort of catch up some other time because you can't really listen anyway but now it's more we tend to go to quieter pubs so there's not as loud music so that we can actually all have a catch up on what's happening with families."*

77. {\$Ra} *"Because they knock into you. People, when I've got the space they're not polite and they push past you. . . . Well if you've had a drink you probably don't notice it; . . . For example if I have been out on a works do and Carol's in town and has asked me to go in and meet her. I'm not in a party spirit mood like I would be if I'd started the night earlier because I've not had, I've had a drink but I've not had a drink whereby I'm not less aware of the people around me. I don't know sometimes I know; I want to say it's when I've not had enough drink. . . . I don't know if it [alcohol] does. It's just that when you go into Biscuits it's quite a busy place. So sometimes it is actually exceptionally busy when you're squeezing past people. The only thing I get bothered with really when I'm out is if people come near my hair."*

That is; other than that I don't want to dance with anybody; with men I mean; I'm not bothered about that at all. Erm so and I think that is really because of what the intention is for them but also because of my hair because they might knock my hair. So for that reason I don't entertain it. I'm just; I'm happy as I am. So I just go out socially to dance and drink and that's it. I don't need any more than that whereas. I don't go out round town to look for men to talk to."

78. $\{\$Ra\}$. *"Surprisingly good! Erm, it wasn't a night out erm, to pubs. It was a festival where everybody else was drinking... So I don't know if that's different for you erm... I didn't drink. . . . I just didn't want to and I just thought, " Well I'm not going to, " actually I'm thinking I did have a couple of drinks at the end of the night but it was a day thing so I thought, " I'm not going to start drinking if everybody else does and I'm not even sure if I'm going to bother with a drink at all, " erm, and I just had two beers. So that's surprisingly a lot less, you know than a normal night yeah, and I really enjoyed myself and kind of thought, " Well I'm not really that sure, " I think, because everybody else was drinking, they weren't drunk like falling over. . . . I suppose got a buzz of them anyway... because the music was on I found that I was just enjoying myself anyway, almost like I was soaking up their er, you know, atmosphere and how they were acting in a way erm, so I was just the same and then just had a couple of drinks later on and stayed up quite late and things with them but then, went, just went to bed and it was great in the morning- I didn't have a hangover at all! Erm, so it was good but if we all went out and didn't have a drink, I don't know if, I don't know what that would be like, I'm not sure."*

79. $\{\$N\} \{\$R\}$. *"It's different now, I suppose that the smoking ban has changed, there's nobody smoking in there and a lot of my friends do smoke and sometimes I go out with them to get a bit of fresh air and you get a lot, it can be a bit frustrating, you get a lot of people stuck out there chatting and when you don't smoke and you don't want to be sat out there, it's a bit annoying sometimes trying to get everybody to come back inside and people get caught sat out, you know, having a chat outside so I suppose in the club that we might go into now because the music would be too loud and they don't really have a seating area, if people are chatting, it'll be out in the smoking area."*

80. $\{\$N\} \{\$Ra\}$. *"I used to I have to admit a yeah. Well I would say it's more than, the more I have to drink, the more likely I am to dance... I'm not really now getting to a stage where I'm sort of, ahem, you know, "Ooh, let me on the dance floor," you know what I mean...? And then spend hours dancing because I just haven't got the time, I want to go home. . . .and the group I'm with are not really bothered or into dancing. We might just have a little daft dance to the odd song but then it's er. It's not usually on the dance floor, it's usually where we are sort of stood really because in, in some of the pubs that's you know... Yeah, and again, if I see people it's a case of catching up you know, chatting and, "Oh what you doing now?" You know? With my job I tend to see quite a few people who, as soon as they see me apologize for not coming to the [deleted for confidentiality] for... which annoys me sometimes I think, you know, they'll say, "I'll see you next week. I haven't been for ages but I'll, I'll be coming back—" and I'll say, "It doesn't matter," " I'm only having a drink," and I think, " I'm having a drink, it's alright. Don't worry about it. They feel as if they've got to apologize because they're drinking and they haven't been to the [deleted for confidentiality] so which I just think, so then I would say it's nowadays, it's probably back, back to somewhere that's a bit more, . . ."*

81. $\{\$N\} \{\$R\}$. *"Busy. Crowded. Often people push and shove to get to the bar erm, I'm a bit of an observer as well, even in drink, because I watch people and, and erm just, just I, I observe how men look at women, and how women overtly flirt with men and, and I observe*

sometimes the behaviour of my friend who was there. She was really flirting with a long-time friend. This particular friend also has somebody on the side that she sees sometimes, so and, and he actually pulled her up and said, “Your husband’s at home, you’re flirting with me, I don’t think it’s...,” just it, it’s almost like they, they transform into a different persona and it’s almost like they’re on a, they’re on a mission to see that they’re still attractive but I’m just looking at people of my age. Obviously to flirt with the opposite sex is quite a natural, normal thing to do but I just find something a little bit distasteful sometimes when a person’s getting a bit older and the way. I mean I don’t go dancing in clubs and things like that but in the past I’ve been in and I look around and, what did it used to be called...? DL? . . . used to be a similar kind of place for meeting people at a similar age like, like I would say forties upwards and just the way they’re dancing on the dance floor, it’s like they’re groping each other and it’s just...”.

82. {§N} {§Ra}. “I have a dance. Erm, usually with, but not when I, I don’t, I haven’t been out dancing for ages in town which I just, I just go for a drink, go and get something to eat and go home...I go out with a load of girls who go in that place, yes I dance, I enjoy dancing...[with] The girls. . . . Probably not all in a circle or something like that but, but there might be two or three of us dancing and the others will be having a drink or...”

83. {§G}“Erm sometimes yeah. I feel myself stumbling in the loo trying to put my lipstick on, you know...? And then I'll know it's time to go home. I don't like that feeling...Ending. Ha! All over again. The good night ends Ha! . . . if I reach that point it's like, “Oh get me out of here.” I go home if I feel I'm drunk.”

84. *{§G}{§R}. “there is a huge insecurity in me as well in that, like I’ll go home at the end of the night and I still question, even though I had them eating out of my hand, I’ll still question lying in bed, “Was I an idiot?” I’ll still question it, you know? Thinking I’m in command and just thinking I’m one thing and you know? There’s a big insecurity as well and that’s okay. Keeps me humble! Ha!”*

85. {§G} “we’d end up there [TT] but we wouldn’t stay there very long and then we’d end up going to WA where we’d kind of finish the night just dancing. And probably collapse at about two o’clock and they start playing Bon Jovi type songs and it’s time to head home.”

86. {§G}. “Well somebody might say I am going home alone and that’s fine but we go out of the pub and make sure they get in the taxi. And that they were safe and we say text me when you get home. So there’s that looking out for each other type thing. I just wouldn’t leave a; if for instance me and Sandra were out I would not dream of saying oh I am going to go back with him or I’m staying with him. We all. I mean on Saturday night I was talking to that bloke I want to go because I’m feeling; and you can stay if you want and I said no I’ll come with you. Because again it doesn’t seem right. It doesn’t send the right messages to him and she would then be thinking well you know she’s left me in town on my own. And that’s like an unspoken rule. And maybe my loyalty to my friends is that I go out with my friends. I don’t go out with any other intention. If somebody offered me their number and said can I meet you again; then take my number and ring me tomorrow but I’m out with the girls tonight and that’s.”

87. {\$G}. "I have done some stupid things like when we've all been out; normally when I go out with my friends on a Sunday; they all live in different directions from me and I've ended up walking for taxis on my own and if it's been Christmas and I've had a lot to drink I don't think; well you let your guard down and you're just wanting to get home and it's quite

risky. Especially walking on your own. But that when I've had a lot to drink and I can't get a taxi. Because sometimes I find that walking you get to, probably the Novatel that night, and you start flagging taxis down and then you've got to start walking out of the town which is a bit silly really. When I've had a drink you are brave and you don't think about that side. I just think I want to get home and get to bed and I'm tired. It is more riskier."

88. {\$G}. "we all drift. We go home when we are ready. I usually tend to find; I'm usually one of them; if it's a Saturday night with the girls I tend to leave before they leave. They might have proper shoes on where I haven't. So obviously if you've got flat shoes on and you're comfortable you can stay out a bit longer. The Sunday girls because some of them work we start drifting at different times. But nobody ever leaves anybody in town either we always make sure that is going home. So there's a safety factor in that. And then like when we get in, like on Sunday night I don't think I got home until about quarter to one and I got a text at one o'clock ; are you home yet? I had a really good night. We do text, especially like me being on my own coming from this end of town. So there is a safety factor in it."

89. {\$G}. "I would think, "I need to go home." I'm not sure what it is, it's not necessarily being too drunk, just, "I've had enough. " Often, I just get to a stage- but I find once I've had enough, I just want to leave then. And, erm...hunger, when it was on those occasions, because again, it might have been after work so you've not yet eaten any tea. . . . group of friends that I socialize with, er we often all seem to get to a stage in the night where we have all had enough and we all want to go back and just relax a bit more rather than being in a busy bar to go back, you know if we go back to a certain friend's we take comfy clothes to change into, like jogging pants and things like that just you know, I've had enough let's go back and get comfy and carry on back at the house."

90. {\$G}. "I do notice now, well I do know, that if I've had probably about four er, four or five, like if I have more than that, I'll be bad. So that tends to, sort of you know... I sort of roughly, I'm just thinking what I've had you know, before I went out...And I know I've had, you know I've had four so then that's when I'm sort of thinking, "Right, put the brakes on now. . . .Just having a, having a water...You know, instead of having a drink, having a, I'll ask for a glass of water. So erm, and really try not to have any more...Sometimes I'm working the next day as well, so that's a big thing as well, so I know that erm..."

91. [{\$G}]. "I normally escape-notice that word, "escape" with a friend. What normally happens is they'll, they'll be er, a few of us that will, that live near each other and we'll normally say to each other, "Look, I'm not going to have a late night tonight and I'm probably thinking of heading back no later than midnight. What about you? We can get a taxi together." And so that's like, arranged before. . . . I mean it may or may not be exact to the minute but, then they'll usually be some eye contact...And, or a nod, and, "Are you ready?" And I'll just say, "Yeah, I'm just going to the loo," or I'll come back and then, I will walk with that friend or there'll be three of us, and we'll go and get something to eat and then get a taxi home.

92. {\$G}{\$Ra}. "I never have a hang over. Yeah. Normally what I do is when I'm drinking I know when I've had enough and I won't drink any more then. If I've had eight or nine gins or whatever then I'll go on water or I'll have a coke in between it or. But I know when to stop. . . . I don't count I just go by my body. One is I notice I start slowing down when I'm drinking. I get tired; I start getting tired. Whereas, if I've been dancing for two or three hours and I can't dance anymore because my feet are; I start; its like you've been drunk and then you're like coming out of it. And then you notice that your legs are swollen and your eyes and your arms and everything else. So it's like going from one extreme to another. So I

know when to stop. I'd come home. I would come home. I don't think there's any point staying out any longer if you're starting to get tired and your feet are hurting. I don't do pain any more. (Laughs). I do the pleasure side I don't do pain. (Laughs)."

93. {\$R}. "I suppose erm, maybes if I was younger I would probably and first started going, I would probably think, " Ooh, X likes a night out," do you know what I mean, ha? . . . Erm, but now no, I don't think erm, you know it's sort of, if I say to somebody, "Oh I'm going out tonight. I'm going 'round town tonight," they look at me as if to say, "What?? Are you alright???" "Are you still doing that type of thing???" And I'll say, "Well, on the odd occasion!" Ha. You know what I mean? So I think er... I just think, "Well at least I can still do it," do you know what I mean? I still want to do it. Where some people don't even want to you know. I mean, I do know people who don't even attempt to go out at all really. But I do like to go out for a meal because I like, you know, sometimes I like to drive my husband down to go to the races...And he will not attempt at all to go into town but I did take him to the local after the races one night and he did enjoy it. He had a meal, do you know what I mean? You know, a few people...But normally my husband does not like, he likes the local pub where he can just go to the bar when he wants and it's empty..."

94. {\$R}. "Well, the kind of stuff that I do is, is people orientated really. You know? It's about getting the most out of a person, you know and if you see my work, I think it's pretty obvious er, what kind of [cut by R for confidentiality] I am because erm, there's so many smiling kind of you know faces and groups and you know, laughing going on, erm so I do see, yeah. It's all people oriented for me."

95. {\$R}. "It's still me, I'm still being me but it's definitely er, er a side of me that I'm choosing to put on, you know? Like Worzel Gummidge and his heads, do you remember him? Definitely like that, but it's still me but I am er, I'm definitely performing. Definitely. Yeah."

96. {\$R}{\$Ra}. "...alcohol acts as a social lubricant. I really do. I think it helps people to meet and have those conversations how false it is I don't know. Because the image you present on alcohol is maybe a little bit different to the one who you are. Certainly I think from friends of mine who are single now and in the dating game; I've been on talking to my friend about this last night actually. She's been on streams of dates and on internet websites and stuff and not met anybody she likes and she's found that the people she has met that she likes she's met when she's been out. So I still think it is one of the easiest ways to meet people. But yeah I don't know. I suppose my parents met from going out dancing and drinking and my grandparents before that so certainly there's an element of that. I suppose that in having a drink I suppose you can open up to people more. I know that I really do think that drink had a big part in Dan and me coming together. Because he disclosed very personal things when he was drunk about his relationship and what had happened there and his partner at that time had had an affair and some very bad things had happened. I had no idea about this and neither had any of our friends and I think it was the drink that allowed him to tell me that. Had he not have told me that I don't know that my attitude toward him would have changed. Because I don't know if I could have allowed myself to have fallen for somebody that I felt had a stable family. But because of the drink we got very close and we were able to talk I suppose about things that were very personal. And I think men in particular don't do talking emotions in the same way. And I think alcohol allows a certain amount of freedom, whether it's true or false is another story. Because people often offer, you know they over-exaggerate things when they're drunk and things are much more intense and deep than they feel to them when they're sober. I think it certainly played a role in us getting together and I know the night that we did get together we were both drunk. When we eventually did. I mean for months people had been saying oh D and B, B and D because we were just very tactile and

very close. He used to come round to my house and we used to watch films because he's a bit of a film buff. And people saw it a long time before we did, or I did anyway. But it was drink that brought us together. Ultimately we got drunk and we had a kiss and that was that. And eight years on we're still together and two children."

97. {§R}. "there's the analysis afterwards of the night, you know? Er, which is less so now that I'm a bit older. I used to you know, really erm, be in torment sometimes over it- "Oh, why did I say that?" and all that, if I make an idiot of myself, I don't care anymore. So long as I don't hurt anyone's feelings, that's the thing that would bother me the most.

98. {§D}{§R}. "but there is a solitary aspect to it [the next day] like there's, there is a solitary aspect to it and I enjoy that very much so erm, I do crave my own company... Yeah, and I couldn't be, like you know that thing when I'm getting ready and kind of one part of me wants to stay in? Well for example, I live in a, I've lived over here for six years and I, for two years I didn't make any effort whatsoever to make friendships. I was perfectly content and then erm, the friendships always come to me. I never go out to make friends erm like it's different chatting out in a bar and looking for chat... I'm talking about actual friendships. I will never make an effort. I let people come to me. I've got some really good friends now, and still it's an effort for me to go and have coffee but I do it. I disguise that and I'm, "Yes, absolutely, see you there," but there's always, "Oh no, I've got to go and do coffee," and I love the person to bits, you know but I still would rather, my inclination is to stay in and hide, you know? Or be left alone, "Oh I just wish the world will go away. Leave me in peace," you know?"

99. {§R} "I'll ache, [from physical exertion of dancing] erm, always a sore head, erm, next day a feeling of low. definitely a low feeling. Feeling that, "Well it was a great craic at the time but you know, what a waste of money and time it was," ha! Yeah, and then, then a few little questions about, "God, did I really say that?" or whatever, you know? Erm, but like I say, these days, it doesn't really bother me too much, you know? In the old days I would've, you know, gone over it word for word, "Oh my god, I can't believe I did that." I don't give a damn now. I'll often have a, "Oh my god, I can't believe I did that," but it's more with amusement at myself, you know?"

100. {§R}. "I often do the nights out when they go to Birmingham, because they go quite a lot for the weekend... So I'll often time it so I won't have that issue to deal with... it's much, you know, a bit of a sore head after two bottles of wine, you know? And banging music, you know?"

101. {R} "a kind of, "What a waste." And I always think to myself, "Where did that, you know, where did that get me?" You know? Did I learn anything new about the world or did I you know, "What was that good for, that night out? Was it good for anything?" You know...? I kind of often think, "No, it's not really good for anything." It's just nice at the time, just a nice feeling at the time but I didn't gain anything from it really, you know? Anyone that I struck up, like I said you know, an intimate connection with... I can't be bothered ever seeing them again. I never ever make friends on a night out like that. It's not like that. At all. It was just for the night out you know?"

102. {§R}. "then they'll be the Facebook of course. Facebook you know, erm, I forgot to mention that as part of the next day thing... See who, what time the others got in or... Who's posted awful photographs of you that you've untied yourself from, you know?"

103. {\$R}{\$Ra}.. “Yeah. But I think because of the alcohol factor of the night out, it’s why I think to myself, “I didn’t grow as a person in any way during that night out,” you know? Because of the alcohol, because it’s not real with the alcohol, you know?”

104. {\$R}. “It’s always the height of entertainment to my husband when I tell him the shenanigans that I got up to. He loves it. Loves it, and the more erm, men I manage to toy with, the funnier he finds it, ha! So he’s like, oh, it’s become a standard now when I come in from a night out, I’ll say, “hi love,” and he’ll go, “Hi love,” and he’ll go, “So did you flash your knickers?” Ha! And I’ll go, “Yeah!” Ha! So he finds it very amusing. Because he’s much more shy and reserved...”

105. {\$R}.we’ve never no baby-sitters so in Z we would have shared the same friends...And since we moved here erm, I don’t think we’ve even once gone out erm, together with my, who are now my friends, do you know? It’s like the only time that he comes out with me is er if it’s a special occasion and we’ve managed to get a baby-sitter, you know? we don’t share friends anymore in that way. Well the, we still share friends, but it’s all home-based now and dinners and that kind of thing... So he’ll never come out on one of my nights out, never. At the start it was a shame, but now it’s kind of, “my thing,” you know? It’s my thing that I do...And I quite like it really so...”

106. {\$R}. “The nights out, like I said, for a, because of the alcohol and because of the scene, you know, the loud music and all that, er and the lack of banter that you tend to get in this country, I never feel like I’ve grown as a person after a night out. I don’t think I get anything from it except a bit of an ego-boost- “I’ve still got it,” you know, that kind of a thing...But the next day, it might as well not have happened, you know?”

107. {\$N}{\$R}. “Er, I think I’ll always do it well as long as I still think I’m attractive... If I don’t, if I reach a point where I look in the mirror and I think er, “Tut! Oh, I’ve lost it now,” then erm, I probably won’t bother and I’ll just . . . Erm, as long as I’m still attractive, that’s the whole thing for me about nights out. It’s a platform, you know, on which I can be attractive, show myself up, being attractive, . . . It’s a platform for me to show my friends, strangers and it’s just like to play a little, you know, like a performance.”

108. {\$R}{\$Ra}. “ A lot better now because I don’t mix my drinks as much as I used to. Er and again I try and drink some water. So when I remember not too bad but I have had horrendous hangovers. I’ve thought I would die. I felt terrible. But, but I think a lot of that is when you’re younger and experimenting. Drinking whiskey and cider when I was about seventeen eighteen. On a night out I can’t touch whiskey or cider now because it made me ill for days and days. A psychological scar. I can’t go near it. I can’t do it. A typical morning. Just a little bit washed out a little bit drained. Just a bit tired and lethargic. The nice part of having a hangover, or it used to be, was me and my partner would just spend the day on the couch having a cuddle watching movies. And just generally slobbering and eating saucy food and crap. And that was nice. (Laughs).”

109. {\$R}. “My other half when he has a hangover he’s very tactile and he just wants loving and cuddling and stuff. So there is a nice side to it but it’s not a very productive thing. We don’t get a lot done and that annoys me. Though in some respects it used to be really lovely when we used to have that time. It used to be really nice. But and now if it’s just him he’s just tired all day. And I don’t reciprocate the cuddles and stuff because I’m running after a small child. So he just annoys me. (laughs).”

110. {§R}. *“He hated the fact that I came home hammered. He, it really annoyed him. (Laughs). Which is why he can see when he comes home he annoys me when he’s too drunk. Because he drinks to the point where he, he can just get to the point where he can’t say his name. Or he can’t get in the door you know and it doesn’t happen often but over the course of this pregnancy it’s happened about three times. And it’s really caused some tension between us because I just think I’m; you know I have been very very drunk but it’s so few and far between when I’ve been in that state. I’m just a complete hypocrite woman. I just think you’ve got two, you’ve got your baby at home you’ve got me at home and why are you getting like that. And I sometimes try and analyze him and what you’re trying to escape from and (Laughs) and what why do you feel the need to get this hammered? And he is like yeah yeah I know I shouldn’t get that hammered and I’m not going to.”*

111. {§R}. *“A bit fragile. Yeah. I mean this last Saturday when we went out because my son came into one of the pubs and he bought me an extra drink as well so as well as I was already stood with two drinks. He bought me one and then at the end of the night when Sandra had gone onto water and I’d got talking to a bloke and he offered me a drink and so I had another drink so I had more. And on the Sunday morning she sort of texted and said how are you feeling and I said I’m feeling a bit groggy actually I had to take a resolve. (Laughs). On the Sunday morning. I was alright by lunchtime. Yeah I was a bit groggy first thing but that’s probably about having one or two more than I would normally have.”*

112. {§R}. *“where normally I wouldn’t want to be the centre of attention, it can sometimes happen; because there’s has been times when I’ve said oh did I look kind of like I was bad and they say oh “You looked like you were having a whale of a time last night you were dancing with that bloke you looked like you were really enjoying it.” And I’ve said did I look; have I made myself look stupid or did I look kind of was I bad? That kind of thing. Well almost like were people staring or that kind of thing.”*

113. {§R}. *“it’s me one night out a month or three weeks. Well having said that I do go out other nights but not in the same kind of situation. You know like a night-class and I might go swimming and do other things like having a meal with friends. . . .To get me out so that my weekends aren’t boring. . . .not a person to sit at home in my own company I like people. If I can’t go into town I go round ASDA to see people. (Laughs). How sad. I mean now there’s a little restaurant that’s opened up down the road and if I’m in on my own and I need people I just go down the road have a drink and sit in the bar there. I see people and chat to people that’s coming and going in the restaurant. I know the staff in there so. . . .after my husband died I did get, my mum saying don’t you be leaving those kids all the time on their own. Again that’s the difference, a different generation type thing. And my mum’s often said to me I don’t know how you dare go into a pub. And I wouldn’t go in on my own I’d be meeting somebody and if I knew there was somebody going to arrive in ten minutes I’d go in and order the drinks. But I’m of a different generation where I dare go in a pub on my own. . . .even now one of the girls I did go out with for a while until she had a grandson she even now will say I’ll wait outside for you I don’t want to go into the pub on my own. She’s five or six years older than me. And some pubs I wouldn’t; I wouldn’t go in everywhere on my own. It would depend on the situation I think and the circumstances but if you know somewhere, like if I was going into the GW well I’d go in there on my own I have been in there a few times. It’s if you walk in and you think people are going to; it’s a perception if you’re going to be looked at or noticed or somebody’s going to notice that you’re on your own. But there again different places. . . .I think again as I get older I feel less vulnerable. Because, I mean now I just could be anybody and I don’t feel that anybody would ever want to come and chat me up or anything so there’s not that vulnerability of that. It’s just . . .”*

114. {\$R}. “I think I’ll probably come to a point where [lowered voice] I feel too old to be in town. Or maybe I might find a relationship that I don’t feel the need to go into town. That I mean I get kind of. I mean when I was very young, I mean when I was married and stuff, before we had kids, me and Dan used to go out and be with all his football mates. You could just be mad and relaxed and whatever and have a laugh with them. So it doesn’t have to be in town but the only reason I used to enjoy town was for a dance. You don’t get that in a local pub. Dan was never a dancer and I like a dance. We’ve booked into “Northern Soul” night at the SE near Christmas that should be a good night. Again it doesn’t have to be town if you’ve just got this situation of similar aged people and people you know just having a good time. It can be anywhere really.”

115. {\$P}{\$R}. “Hm, I mean some of it, some of it is where you feel safe. I mean one of the things is there’s one or two friends that I’ve got that will say can’t we go somewhere different. Well I don’t mind doing it now and again but sometimes you try places and you think I don’t feel right in here. You feel out of place don’t you at some places if it’s full of youngsters. And I’ve even had people come up to me and sort of saying, should, one bloke once got me really annoyed. He came up to me and said “Shouldn’t you be playing bingo somewhere.” And I said “should you not just be turning around and walking away now”. (Laughs) And you want to get a life. It’s that thing about I must be too old to be in here or all my friends must look younger or that kind of thing. But then that was his ignorance wasn’t it. Because somebody said to me what did he say to you and I said he’s just a prat. And I kind of wouldn’t let it get to me because you look round and there’s other people that’s older than me. I mean if anything maybe I don’t dress as kind of modern when I go out. You can dress up but I dress appropriate for my age”.

116. {\$R}. “I’d like to think that as long as I have a job and am fit enough to have a dance I’ll continue going out. And it’s a funny thing because the generations have aged with us. I don’t remember there ever being pubs with old people in when I was younger. But obviously now I’m a older person it’s almost like I don’t know if this is a new generation of drinking culture. That you’ve got pubs for older people and pubs for younger people. Because the older people’s pubs used to be; you’d migrate from town and you’d just go into your own local and play dominoes kind of thing. That was like the old drinking culture. But now you’ve got this generation of our age that seems to have evolved as we’ve got older and like the oldest swingers in town I call them. You know some of them are still dressing and have got hairstyles like they were in their twenties. And obviously you have a struggle with this kind of ageing thing with when do they settle down and they’re obviously fighting against this idea of setting down into, you know, being old. . . . And I would say that I mean there’s one or two people that you see in those older pubs and they must be knocking on seventy and I think good on them. You know if they’re still there and they enjoy having a dance and think that they fit then good on em. I mean it tends to be men rather than I’ve not noticed particularly women. But why not! If you still feel you can and you want to then why not? Where do I see it while ever I’m fit and well enough and I’ve got people to go out with I’ll keep doing it. I mean Jane one of my other friends she kind of stopped coming to town first of all because she got this grandson but she also used to say to me that when we used to go round town and we’d see these older women and you’d think they’re too old to be in town “I feel like one of them now and I don’t feel I ever want to be one of them.” But I said Well Abbie you’re not because you don’t; I mean you do see some that really look like mutton dressed as lamb. But some people are old and look fine with it they still look. I don’t think that age really matters. I don’t think it should matter while ever you’ve got the attitude and ability to do it. That’s my excuse anyway. (Laughs). Right are we finished?”

117. {§R}. *"I'm not struggling but I mean over the last couple of weeks actually two of my friends. One of my friends has got overdrawn with her daughter going to university so she's not been out she's struggling for money. And the girl I regularly go out with, her husband's quite recently retired and I think they're starting to recognise that money isn't so free flowing into the bank. Now he's on pension, he's on a police pension, she's started to say I'm going to have to curb my spending so I can't come out this weekend because I'm not getting paid until such and such. So it might kind of change things for me. In the immediate future, it's not a problem."*

118. {§R}. *"I got divorced. And obviously the social side of it. I used to go to a club and everybody was married and then when I got divorced you need to get a new circle of friends. You need people in your own position or you have to meet new people and the only way you're going to meet is by going out and going to town. So that's how it all started for me my relationship went down the pan. And I usually find as well with all of us that if we've got any problems the first thing we do is say get yourself ready and we'll meet up and we'll go and have a drink and we'll have a talk and a chat. There's a serious side to it as well as a fun side. Yeah, It's just like taking care of everybody because we all need to blow off steam. And sometimes you don't always want to do it with your beloved children it's better to talk to a friend. It's even easier with a drink inside. Because sometimes you can go out and have a few tears, say how you're feeling and then a couple of hours later you might think oh to hell with it I'm only here once I'm going to have a nice time. The problems will still be there when I get home."*

119. {§R}. *"...the girls I've always gone out with; we've always gone out on a Sunday. Obviously we would choose Sunday because it weren't as busy, but it was busy'ish. Er, now they've become grandmas and one thing and another and they go to clubs more and so that's more of a socializing thing every six or seven weeks. The girls I go out with now on a Sunday, er Saturday are usually single, in my position or. It's just about going out and having some fun. It's two different sides to it. And it's still a confidence builder for all of us. You know if one girl's feeling down in the dumps you can boost her ego back up and help them. Because I think it's important when you get older. It's all about confidence. When you're young you don't care. When you get older I think you do. I think you get more scared as you get older. of knock backs and rejection and different things."*

120. {§R}. *"I do find sometimes when you're talking to people when they've had a lot to drink they all talk a load of shit. We tell everybody the same story ten times. But I like interesting conversations. I've heard the chat up lines I've had this I've had that and I've had ??? and sometimes I think oh get stuffed, get lost. Or sometimes after ten minutes I get bored it doesn't keep my interest. I like to be talking where people are interesting. And that's probably why I like older people because they've got stories to tell they've done things."*

121. {§R}. *"Retire. (Laughs). Erm, I think I've done it all. I've been all over the world. Only since I've been single. I've gone onto the social scene. I've done more since I've been single. When I was married I only ever went to Skegness or Bridlington and things like that because we had kids and we couldn't afford it. But I found once I got single and I bought this house and started working and sometimes put too many hours in but the social side has been a lot better. Yeah I've been all over I've experienced a lot of things so; I've been there. Because I had a baby when I was sixteen. So I basically found I started doing things at thirty seven. I found my feet at thirty seven. Which I should have been doing when I was younger. The only thing I'd probably like to do now is settle down. Because I've been divorced about seventeen year. Probably just settle down or something now. Change things but still have my*

social life and my friends and that because I think that's important. But as far as doing owt I think I've done most of it."

122. {§R}. *[Didn't go out in the past] "Because it wasn't allowed then. I'm single now. I was married and had babies by the time I was eighteen and twenty. And you didn't really go out without your husband and you went to a club and not into town. You didn't go onto town you went with your partner. I would say when you I go to town though you tend to get more younger men cracking onto you than older men. I don't know why. I don't personally like younger men. It's those I would say in their thirties that have a tendency to approach you. I don't know if they see you as more interesting more experienced, more things to talk about than a younger woman. I think a lot of it is more interesting in older women because obviously that's something that's and there's a sexual side that's going to be there isn't it so. But yeah usually the younger ones. It's a challenge isn't it for them. (Laughs). Could be a challenge for us actually I don't know. (Laughs). But no. Er, it depends on what floats your boat doesn't it. I mean like I say them two one night stands I had were younger than me and didn't do anything for me. It did absolutely nothing. It just; I think I just; because I've always gone with people my own age I've been in like five relationships and they've always been older than me a couple of years older than me. At one time I would never dream of going into a pub on my own where now it wouldn't bother me."*

123. {§R}{§Ra}. *"A headache in the morning! Personally, I'm not sick erm, but some of my friends have really been ill. Maybe I've learnt a little bit through them as well. Well a lot actually. I get a really bad headache. Erm, it makes...if I drank a lot, if I drank wine, I think I notice it more now and I don't know if it's because I'm a little bit older but I tend to feel a little bit anxious, probably a bit down from drinking wine the next day."*

124. [§R]. *"People say things and make themselves too vulnerable, in the mornings, you can sometimes regret saying because they've led themselves into being open and then think, "I feel embarrassed about saying that now." . . . just recently I've done it and erm it was with a close friend. It was something about our past and why we weren't being as close erm, and I told her how I felt and she was fine and she was really appreciative of that in a way and it made her understand. What I did as well. Shall I tell you the scenario? It'll probably make it easier to understand, I suppose. It's nothing now and this is why it's a little bit embarrassing I suppose. Erm, she, I, I thought previously, that she might have liked my boyfriend a long time ago but, I'd also been told by other people, ways in which she'd acted erm, and that she did like him but they told me when they'd been drunk things she'd said. . . . a long time ago so now I don't feel like that and we've got a little bit closer but I also feel that she's changed in the way that she does behave and erm, and I don't think that's an issue but just generally I think she changed when she moved. I told her that the reason we weren't as close was because I thought that she fancied my boyfriend but I didn't tell her somebody else had told me, other bits of information about the way she'd acted one of my other friends so I was telling her I think, to, to bring us closer together to give her an explanation for our past but in doing so- I did tell her a bit of myself and left myself vulnerable but I didn't give her a full picture because I was still, you know, conscious enough not to bring the other people in so the next morning I felt quite embarrassed that I'd said to her that I thought she fancied my boyfriend and I also felt a bit stupid because I made it look like it was just me...Rather than giving her the fuller picture erm, and I'd regretted what I'd said because she never needed to know that's what I thought but I was trying to, when she said, " Oh I'm not sure where we were," I'd give her answers and I thought I was helping by giving her answers and actually I should have just not said anything. So, it's those sorts of things and I think people do that- they maybe tell them things about themselves and they don't need to be said or sometimes they do want to say things but then, when they wake up they've not told people previously*

when they're sober because it's a way of protecting themselves. . . for me, that was okay because it was a close friend but I know friends who've told say, work colleagues who they aren't close to and they were close on the night because they've both been doing that process of, you know, of lowering their guard and things and feel close together but the next day you think "...but we're NOT that close."

125. $\{\$P\}\{\$R\}\{\$Ra\}$. *"I started going out when I was fifteen . . . I mentioned before I supposed how we dressed... One of the reasons I suppose we used to put a lot of effort in to dressing up was trying to make ourselves look older. Erm, but then we used to go out, so we didn't drink in the house before, we went really erm, and we wouldn't have drank in the house, we would have gone out to a bar. I would say I drank a lot more, well, drank a lot more but in different places so they did cheaper drinks. I don't know if we'd stay up quite as late either. Probably would have gone and drank things like Vodka Red Bull that they did at five pounds for a pint. Which now I think is disgusting, erm... obviously when you're young you don't have much money and then we would have stayed out in a couple of, so like market pubs, and then gone to a club and then we would've drank more alcopop type drinks or, or like yeah, if it wasn't a bottle of alcopop, it would be like a Malibu and Coke. . . Tia- Maria and Coke, that sort of thing erm, then when I went erm, to university, that changed to more, drinking a bit more cider, like I said, you know like in bottles-that was cheap and again, though, I mean that's what a student, that's in your first year and stuff that are aimed at young students... There's lots of offers on there, so that was like alcopops again, probably, or cider and then I suppose as we got older and those nights were very different. They're very like erm, classy, classical cheesy music like, do you know what I mean? Erm, and then, as we got a bit older, go into bars and then to choosing, selectively choosing clubs.. . around the age of eighteen and the student bars, erm there's just a more silliness feel to the atmosphere, people dancing, being a bit- just silly. Dancing, doing the typical dances, you know that you do routines to, or that sort of thing. Erm...now, we sit and drink and chat more. Whereas that might have been a combination of chatting, dancing, just messing about a bit. . . . I'm different in the fact that now I prefer certain types of music, whereas then I think I was just, in a way, discovering music. Er, so those bars that I was in, I never learnt anything new from those but, they were just typical student bars that often played the same kind of thing. I've got into, as I've got a little bit older, I've got introduced to me by friends maybe, erm, and going to the bars just to chat but yeah, I don't know. Erm, I would say I don't feel different like emotionally or anything like that I don't think, I would say, that yeah, I enjoy just sitting and having a chat just with my friends probably more than I would have done then."*

126. $\{\$R\}$. *"I suppose it'll probably continue similarly, to as it is now, er, I really enjoy going to festivals and things so, obviously we drink there quite a lot really because it's through a day, er, erm but obviously they're not something you do every other week and admittedly over the summer erm, I suppose going out would probably, well I suppose it would change probably when I have children. . . . It's not a plan at the moment, probably in the next...four years. . . . I've got to get qualified first. . . . I want to go travelling again and get a bit of experience, it could take longer than that er, but I suppose then it would probably change a little bit and I can't see myself really going to the clubs that we go to now. Not that we do that very often, erm, but I just, probably because you tend to go to those a lot later in the evening and then you end up a lot later in the morning and that just wouldn't work, you know, unless you have a free day to yourself, the next day why you feel, it always wipes out the next day if we've had a big night out like that, you usually."*

127. {\$R}. [On the next day]. *Nothing really. Watch just documentaries, films, go for a bit of a walk, have a bit of food. Nothing. I wouldn't have anything planned. . . . by the time you get back then you're knackered and probably would go to bed for a bit.*"

128. {\$R}.{\$Ra}. [On what the girls talk about]. *"Maybe relationships. Er, health issues, getting on to talk about babies and things, you know, the more. They're probably just a bit more on the personal side, they aren't things, if we were chatting about with boys around, we probably just wouldn't really want them to be part of. Or they probably wouldn't want to be part of, so it's probably the way that you know, topics get er. . . . Yeah, I suppose . . . it's more personal then . . . if men are involved or boys involved with the conversation, then the feeling of closeness, of being able to express your feelings about a topic that's still very strong and I would feel it, you do feel closer or more open with each other but it's the level of, and the topic of conversation is probably a bit more sort of generalized. It might get on to a debate about something or other and people would discuss their feelings and that's fine, everybody's more relaxed and open and accepting and there is the closeness still but I suppose when we discuss with women about, or girls about things, they're maybe things that are a bit more sensitive, you know like, if they're health issues and things like that but then again, women would talk about those things more openly to each other had they not had a drink anyway, like I say, because men wouldn't want to talk about them or because society encourages men and women not to talk about specific things, maybe. So I don't know if that's necessarily governed by alcohol or not... I think, that women on their own have a closeness, and I'm sure that men do, too. I suppose it's, it's, you know, similar in certain ways, you know, experiencing some of the same things that you just can't share with a man, because it's not the same for a man."*

129. {\$R}.{\$Ra}. *"You just seem to always feel a bit sluggish now. I mean hopefully, if I can get up and I don't have a headache, you just feel in general that you've, you're just that little bit more sluggish and I don't mean you like that feeling because I like to put plenty into my day so I don't really like to think that I've got to sit, you know, for the first couple of hours feeling, "Uugh," you know? I had a hangover erm, that was New Year's Eve. That's again because I went to a friend's and we'd had and I think when you go to a friend's house you just, the measures are bigger...and so you maybes when you've thought you've had maybe four, five but you've probably done ten...and I did know about it the next day, I sort of er...I had a thick head all day. A case of New Year's Day so I didn't have anything to do so...It was just one of those days where you sort of sit in and watch a couple of films, movies ha, you know? You know, you're not really very active which I don't like to do that, but that was, as I say so it's a rarity now to be feeling like that because it's a wasted day."*

130. {\$R}{\$Ra}. *"I can't afford the time erm, when I was probably younger I probably never even thought about the next day. I would probably just go for the...you know what I mean because when you're younger it's, "Oh c'mon, don't be moody, have a drink, have another one," do you know what I mean. And then, "Oh I've had enough," and then you forget because after you've had so many you forget then, anyway and then they'd say, "You go to my club," and it's fatal really but again, I probably never used to be as bad. I used to handle it more. Mmm. But that would probably because I was maybes drinking more, and when you're drinking more you handle it more don't you and now because I don't drink so much that when I do have...It leaves me with a hangover more because I didn't used to, I'd say below thirty-five I wouldn't really worry about having a hangover... Because you know I didn't really, if I got in at one o'clock, two o'clock in the morning, I would usually be fine to be capable of doing most of next day's whatever, but erm, I mean if I even had to stay in bed the next day till sort of lunch-time, when you're younger, you can do that can't you? You*

haven't got any commitments to sort of, but now I don't want to do that, I like to be up and doing so..."

131. {§R}. "...it probably would've been about six to eight months ago, I went into town on er, I think it was another hen do actually, we were going, it would have been last February, I think, and we went into town and we went up to a few of the pubs that are all up GG and oh, I felt as if I was going to bump into my grandson...And I sort of felt very conscious then of my age...Going into those type of, where I felt that I was probably the oldest one in there. Er, but again, probably if I'd have had, I'd probably only had my first or second drink so I was probably thinking, but probably after a couple of more drinks I probably wouldn't even think about that. I just...And plus erm, you know there's a couple of girls I go out with, I know one she would not want to go down there...and so you wouldn't suggest, "Shall we go down GG" because, you know, we know she wouldn't want to go there or definitely wouldn't want to go there, you know what I mean? You sort of think we'll go more where you know that we can sort of..."

132. {§R}. "I do know what I want to do, do you know what I mean? Cram everything in? Yeah. I do yeah. I always think you're only here once. My mam died when she was young so maybes that could be a, she died when she was forty and I was eighteen so, and her mam died early...A bit of a bad family history that way. So I always think I'm only going to be here, short, not long...I'm living now, doing what I want to do, so...Yeah I do want to travel and I know it's you know, I can go and spend a lot of money on a holiday but then I've I think well, you know what I mean, I don't want a bigger house, I don't want a better car or you know? I'm quite happy with, the kids, the kids are erm, they borrow when they need to borrow but erm..."

133. {§N} {§R} "Er, because I work hard and erm, run a home and studying and so on and so forth and sometimes I just, and for me it's important to have that sort of, that erm, that lifeline to life out there sometimes and they have, maintaining that friendship with them, it's not always about going out with them, sometimes we will meet at each other's houses and I've been you know, on holiday with certain friends so it's, it's interesting I've not really thought about it, I suppose it's quite, it's, it's me maintaining the relationships enough that if I have an occasion where I want to access joining them, that I still kept that opening there with them...if I'm honest with you there's been many, many times I've gone out into SY town and I've come back just thinking, "Why did I go? I didn't enjoy it; again, and it's just a load of idiots." I must admit that there's one pub that they go in and I look around, I can't remember the name of it, is it NF(?), that play a lot of music that would've been around when I was younger. So, it tends to be a similar age range of people in there and I said to my friend when we were out, you know, "It just looks as if it's middle-aged people trying to hold on to youth," and the way some people behave, or they dress... It's almost like stepping back in time as if- I feel it in this pub- as if the, they're wanting, it's the same kind of music and erm, there's a lot of people in there that I presume have lived and grown up in SY and although I was born in SY I've moved all over the country, so I, I wouldn't, I don't know a lot of these people apart from I just recognize their faces and there, there seems to be this kind of banter that involves some kind of flirtation with these people of which I, I know or presume a lot of them are in relationships and it's almost like they just want this, "get-out" for a few hours from the mundanity of whatever everyday life brings to them and I think it's a bit of escapism really, to stop doing and just be in the now... ; Erm, which probably maybe there's an element of that for me but I don't necessarily completely connect with the way for example, some of my friends may overtly flirt with some men. It's just, just not my cup of tea. I might appear a little bit stand-offish and I'm not saying I won't be a bit of a flirt sometimes if I find somebody attractive or I have a chat with somebody but that isn't the purpose that I go out..."

134. {\$Ra}. “I’ll say maybe; if we have like a couple of doubles early on and then we go to maybe five or six or seven more pubs sometimes like ten. Then by the end of the night if once we have had too much; I think I can usually; I can tell by how much I’ve spent actually; but I can usually have about ten gins. Which I know seems a real lot but I know when I’ve had enough and we usually the the friend I go out with we will go onto water as soon as we have had enough; you can feel you’ve had enough, if we’re still enjoying it and want to be out we just drink water.”

135. {\$Ra}. “My drinks have changed. Younger it was Cherry B and Babycham then when I got a little bit older probably into my twenties it was vodka and lime then when I got to probably nearly thirty I used to like a lager and a straight rum, navy rum, now, er, if I haven’t got a lot of money I’ll drink lager if I’ve had a good week I drink double gin and tonics. No other shorts. I like my gin and it has to be Gordons and Schweppes. It is special to me. It’s like I’ve worked all week and if I’m going to have a drink I’m going to have something I’m going to enjoy. And if that means I have to have Gordons and expensive Schweppes tonic not a cheaper one; I’d rather have one good drink than five bad ones. To be honest with you. I’d be no good all inclusive me on holiday. (Laughs). I wouldn’t. I wouldn’t have a drink. It wouldn’t be the same. But I do like to go out at least once a fortnight and time wise it will vary.”

136. {\$Ra}. “I drink lager now is because when I used to drink vodka and tonic, I, I used to find that I, I erm got drunker quicker by vodka and tonic. Apart from that, lager’s cheaper. And I, I don’t want to feel crap the next day. I don’t want to ruin my whole weekend... I just get to the point where I can feel I’ve had enough and I’m ready to go especially when we end up in NF which I find the route that they do quite boring and this, this has been a topic of conversation with us all before but obviously because they do it more regularly I don’t want to impose. We have on occasions said, “Well how about..? Let’s try somewhere different.” I’m sure if I was in a place where I was enjoying it a bit more and the atmosphere was better, and the clientele seemed a little bit more up-market, then I might feel more comfortable at staying out possibly a bit later. I think it’s also I can feel, “I’ve had enough to drink now,” and I want to go home, I’ve got things I want to be doing at the weekend and I don’t want to be that hung-over the next day. I can just feel that, that erm, it’s interesting, isn’t it? Erm, I think, “I’m feeling a bit drunk!” So it’s in my head and it, it’s in my body and erm, and also it’s in here, it’s myself talking, my own self-talk which, so it’s a number of things really. I can actually feel it physically in my body but then there’s this, it’s almost like it’s nice to have that, tut, what’s that, what’s the word I’m looking for? Erm, the strategy in place if that’s, if that’s the right word, where I’ve had, organized with a friend, where we might have disagreed that this is when we’re going to head out, possibly, and it’s not so much about needing to stick to that, I think it’s just there as well to erm, head home in pairs as opposed to go out wandering alone...I have left on my own and got in a taxi and I, I feel okay about that. I think probably, erm, more, I would probably feel, I’d be less inhibited to go out of the pub on my own and get in a taxi on my own than I would be if I was sober. So it’s almost like, like you know inhibitions...Drop a bit, don’t they? You feel a little bit more erm, invincible...”

3. {\$Ra}. “... I would tend to drink er Hoegarden, like a weak beer. I do like that er, ... I try not to drink wine, but I often end up drinking wine. It gets you too drunk, too quickly, I find but if you’re only intending to have a couple of glasses then that’s, you know, a couple of glasses that’s fine. ... Sometimes though you know, if we’re engrossed in our chat ... we would stay out longer. Whereas if I went out with Dan, we tend, say, to do that on a Saturday day time. Erm, and we’ll just stay out for a bit and then go home late and watch a

film or something. Erm, we'll tend to drink beer. So different things with different times and occasions."

4. {§Ra}. "*. . . having a drink does relax the environment you know, the relationship erm, I think it would like, say we went to a house or say we went to a bar and just had a cup of tea instead...I'm just wondering actually if that would be different. I think people, see we went for a cup of tea rather than a glass of wine or a beer, then after being with each other for maybe a long period of time, the same barriers would've come down but I suppose maybe having a drink speeds that process up a little bit. So it just eases the flow of conversation a little bit more quickly erm, and, I think sometimes, I don't know, with alcohol I suppose there's a stage where you get to when it can ruin things and it breaks down communication but there's a process I think where it allows people to relax a little bit and the barriers come down and they maybe understand what you're trying to say maybe it makes because they're relaxed and they've got their guard up erm, so it helps the flow you know what you're talking about and understanding each other and connecting and empathizing with each other. . . .I think when people live their everyday lives they have their guard up and watch what they're saying a bit more...so as not to offend. Probably more to protect themselves and when they have a drink, I would say that comes down a little bit and then that allows people then to connect a little bit more because both of you are probably a little bit more honest about your feelings and making yourself a little bit more vulnerable, so therefore, but if somebody else is being vulnerable and you are and you're sharing that then it allows you to be a bit closer and I would say that definitely happens but then I suppose that's why that then sometimes carries on."*

{§R}. "*It doesn't have to be threatening, it doesn't have to be that because you're going into town you're going to be threatening. You're in likewise company aren't you. They go to Walkabout and meet with their own friends and they have a laugh. And it kind of rubs off. And that's how it should be you know. No arguments. You know you're not going out to get absolutely hammered drunk but the drink does help you to relax a bit."*

{§Ra}. "*I don't think about it that clearly on the day. I don't think, " Ooh, I need not to drink this." It's just sort of a pattern of behaviour I would say that everybody else does and, as well, it comes down to cost because wine is quite expensive out in bars whereas beer's cheaper. And you get more of it but then it doesn't affect you quite as much so I would probably drink beer or cider and I would say other people would do the same. Well my group of friends do anyway. . . . it is a learnt thing; you realizing you get drunker doing the wine thing, not with beers and ciders but going back to say, when when we were at university all of us would of drank cheaper cider and things...that you buy in a bottle, you know a Strongbow and then that would last a lot longer and if we were drinking that it's because we couldn't afford to buy multiple bottles of wine but then obviously when we all got to an age where we all went to work we could afford to buy wine out in a bar. But then, I suppose you realize that last night wasn't a good idea or, you can't do that, you know, or if you stayed out longer than you expected."*

{§Ra}. "*how many calories it has, you know? Ha! . . . that's why I try to drink vodka and tonic... I don't touch beer or lager or anything. I mean I like Bailey's but erm, I don't drink it because of the yeah... I definitely think of the calories now erm, dry wine, erm I don't drink red wine at all when I go out because I know for a fact if I have two, I'd have a bad head...I can't mix red wine with anything, so er I might be able to have a glass of wine with vodka but I couldn't mix, having sort of two or three wines and two or three vodkas; that would affect me...Mmm. I would be feeling a bit sickly...so I do tend to try and stay on the same, on the same thing. Or if we do go out and we get a jug, you know, these pubs you go in and they*

have jugs... it's usually always vodka based so it's the same as what we've sort of had, do you know what I mean? But erm, they're usually slightly weaker anyway I think because it's full up with... But yeah, I do definitely think of the calories that I'm consuming..."

4. {\$Ra}. "No, ha! It just wouldn't be as much fun. It wouldn't be fun. I worked the cloakroom on New Year's Eve in a night club and being the only sober person among you know, the debauchery and thought to myself, "What, they're on another fucking planet here!" I just don't think, I can't see how you'd enjoy it without the alcohol, you know? Yeah, you know? It's so much a part of it. If nobody did it, that would be different. But if you're the only one that's not doing it."

5. {\$Ra}. "I think we all use alcohol to a certain extent to escape from things that are difficult in your life and just be in the now. I think both Dan and I have had an incredibly difficult time in the first part of our relationship. There was a lot of contact issues with the children where his ex tried to stop him seeing his kids and it succeeded for a good couple of years. Despite fighting the courts. It was an incredibly difficult horrible situation to be in. So I think there was a lot of hard drinking at that time and we used our group at that time it was a release for both of us. And I think that was what probably. There was some class A about at that time certainly for me; he didn't. He stopped because in case any drugs tests were needed in court or anything like that. But for me I kind of used at that time for me it was really important and our friends were really important. Thankfully that situation is no more you know and as the children got older they came back and relationships have been reformed. Not friendly with his ex but certainly with the children. So there's always that there. That I'm not happy about because I don't like to think of anyone kind of hating me or disliking me and I know for a fact that I am a massive massive hate figure. If I'm seen even to this day I'm kind of derided or shouted at or whatever. So I suppose that is; you kind of escape from."

6. {\$N}{\$Ra}. "Like I say it's the mood you've gone out in. You can either go out on a low and come back on an high or you can be out and still not enjoy yourself. Sometimes I can be in with a hundred people and still feel alone. It's how you make that night isn't it. But booze does help. Especially the mother's ruin."

7. {\$R}{\$Ra}. "...dad will say 'you're always out you.' And I would say when I was younger I was out a lot more. Friday, Saturday, Sunday I'd like to go out if I had the money. But financially at the moment I can't get out as much as I'd like to. Erm, my kids used to say I had a better social life than they'd got. Because I was always out. Like I say now I don't go out as much. I do try to enjoy it when I go out and it's not always easy to switch off. And sometimes you can drink probably a full bottle of gin and not get drunk on it. And there's other times when you can have two drinks and you're laughing your head off. So it depends on the mood."

{\$R}. "I don't think you would be in the job that you were doing if you didn't care. But I do harden myself to it. And I don't have any kind of aspirations for higher posts I don't feel the need to climb that career ladder that's not important to me at all. I just see work as a means of wanting to do something good and worthwhile; that's important to me that I have a job that I believe in. But at the same time it is just a job and my family will always take priority. And that is what is important to me."

{\$N}{\$Ra}. "R; What would it be like to go out and remain completely sober?" "(SIGH). What would it be like. I mean I've done it in the past and it's not the same because as the night goes on you kind of loosen up when you've had a drink and everybody else is loosening up so

by eleven o'clock there's a lot of kind of jostling and pushing and jogging goes on and when you're still cold sober you're thinking I don't need this, I think it's time I went home because you feel out of it but as the night kind of unravels when you've had a drink your just flows. Not that you get to the point where you're falling about but you're just more accepting, the drink makes you more relaxed . . . loosens your inhibitions . . . I wouldn't dream of dancing stone cold sober . . . I think because it's that time of night that you think that everybody else has had a drink so they're not going to care. It is it just kind of makes your whole experience."

{§Ra}. "my social . . . drinking . . . started when I was . . . probably about fifteen, sixteen on the cider, ha! . . . and then you went on to lager, which . . . I never touch now... but you don't know at the time do you, how many calories it has . . . Ha! I do try to, [count calories] that's why I try to drink vodka and tonic . . . dry wine . . . I don't drink red wine at all . . . because I know for a fact if I have two, I'd have a bad head... And . . . I can't mix red wine with anything, . . . having sort of two or three wines and two or three vodkas; that would affect me... I would be feeling a bit sickly"

{§R}{§Ra}. "Me and . . . my partner . . . talk about this . . . he's very insistent that he's only got a number of nights out left in him. In his life. He's forty three . . . And for him . . . if he could continue it every week he would, like we used to. Because its very very important to him to have that time out that drinking that whatever. Where I feel the change is I don't. I feel a lot more content being at home. Being in; not having a hangover; not worrying about what to wear; not looking at all the idiots . . . getting drunk. And I know I'm being completely hypocritical because I enjoy it when I do it and its been a big part of my life."

{§R}. "Carol will give you opinions on the other people . . . she back stabs them basically. So if she does that about the others she'll do it about me; and I know what she does it about my husband and I know she does it about my children. I know she does it about my friends. R; how do you cope with that? Do you stay together all night? Yeah we do."

{§R}. "Carol will say to me, . . . ask Arthur. You've got to ask Arthur. She thinks that he'll stop me from going out. But it's up to me whether I choose to go out or not. I mean he goes out socially with his friends now where we used to go out together."

{§R}. "not going out there to pull I'm going out there socially to drink, chat and have a dance."

{§R}. "I do like to be completely different."

APPENDIXV- EIGHT

12 □ High Point of Emotions

↑ Rising Emotions (Gain)

↔ Tension

↓ Downward Emotions (Loss)

6 □ Lowest Point of Emotions

The above symbols may be used to convey emotional movement in a single dimension of existence (see appendix two) or in summative expression of the total emotional movement as in the emotional compass provided below.

